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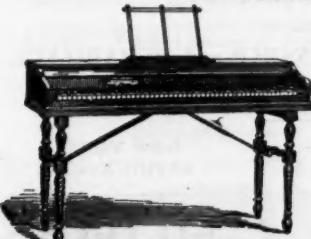
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### ESTABLISHED JANUARY, 1880. NO. 768.

NEW YORK, WEDNESDAY, OCTOBER 24, 1894.

STAVENHAGEN, the piano virtuoso, may not come to America this fall, notwithstanding the reports published in the daily press predating his visit. Unless certain negotiations now pending are closed within this week Stavenhagen will remain abroad and one of the most clever pianists of the day will not be heard here, at least for the present.

Neither will the prodigy girl pianist Simonson come to America, as the young 'cellist Gerardy, in whose company she was to have appeared here, is said to have refused to play with her on artistic grounds. In view of this, Gerardy's engagement may also be cancelled, if this has not already been done.

The rumor of Emil Sauer's engagement is entirely unfounded, as there are no substantial negotiations pending with that superb pianist, who has created a great furore in Russia. Among the probabilities for the future are Pugno, the Parisian pianist, and Mme. Roger-Miclos, both of whom have intentions of visiting this country.

### THE DEADHEAD.

LONDON "Truth" made recently a savage onslaught in its columns. It complains that prices for concerts are too high in the English metropolis, and that the deadhead flourishes in consequence. "From this high price system the deadhead is inseparable, and the deadhead is death to all business. Imagine a baker standing out for 5s. a loaf until the evening, and then giving the whole of his unsold stock away gratis!" cries the writer in "Truth." The deadhead is threatening most seriously to harm, in fact has harmed local concerts; most halls have a large clientele of the species, and this begging has ruined much of the recital business. People in the musical world, half professional and wholly amateur, have become so accustomed to the amiability of

managers that the concert business has been impaired in New York city. This is plain talk, but it is nevertheless true. You can never reform a deadhead. It is a habit once contracted never cured. But the disease can at least be mitigated by a stern abolition of the free list. The sooner this is done the better for musical enterprise here.

### "HALF HOURS WITH THE BEST COMPOSERS."

THE J. B. Millet Company, of Boston, have begun issuing another of their interesting serial works in the same form and style as "Famous Composers." The success of that interesting publication (over 24,000 copies have been already sold) has doubtless urged them into the new venture, which is called "Half Hours with the Best Composers," and ten parts of which are issued. The work is to consist of short excerpts from the masterpieces of the greatest composers of songs, operas, oratorios, sonatas, symphonies and orchestral works, arranged for the piano. They are only moderately difficult, and will be edited by Karl Klauser.

Concerning the American music contained in the work Theodore Thomas writes in his introduction as follows: "The plan of this work I consider a very valuable one, both in influencing the taste and in bringing the average music lover in touch with the best compositions. That you include thirty original American compositions in the work is a very important feature. It is an indorsement of our national talent, and for the first time gives an opportunity to music students in all parts of our country to compare the works of American composers with those of other nationalities, and to judge of their quality and intrinsic worth."

Among those who have written musical compositions expressly for this work are the following:

William Mason, New York.	John Knowles Paine, Boston.
Reginald de Koven, N. Y.	Arthur Foote, Boston.
Walter Damrosch, N. Y.	E. A. MacDowell, Boston.
Richard Hoffman, N. Y.	George W. Chadwick, Boston.
Frank Van der Stucken, N. Y.	Clayton Johns, Boston.
Henry Holden Huss, N. Y.	Jethelbert Nevin, Boston.
Dudley Buck, Brooklyn.	Benjamin E. Woolf, Boston.
Wm. W. Gilchrist, Philadelphia.	Arthur Bird, Cambridge.
Emil Liebling, Chicago.	Ad. M. Foerster, Pittsburgh.

Announcement of the remaining twelve contributors will be made later.

There are many portraits, facsimiles, short and valuable contributions from the composers of all times and nationalities. There will be thirty parts issued at 50 cents a part and sold exclusively by subscription. Here is a specimen part:

PAGES	
Portrait, Biographical Sketch and Facsimile MS. of Arthur Foote.....	4
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Tschaikowski. June. Barcarolle.....	5
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Raff. Romance. Op. 2.....	4
Schubert. Scherzo from the Sonata in A minor.....	5
Godard, Benj. Au Matin.....	5
Rheinberger. Idyl.....	4
Mendelssohn. Prelude.....	5
Scarlatti. Pastorale.....	2
Bach. Bourrée from the suite for Trumpet.....	1
Wagner. Dreams. A Study to "Tristan and Isolde".....	4
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The publication promises to be a most interesting one, especially to amateur musicians.

### AN IMPORTANT DISCOVERY.

RICHARD POHL writes from Baden-Baden, October 1, 1894: For more than a century researches have been made to discover the secret of the old Italian violins of the celebrated Cremonese school. The old masters of the craft knew how to appreciate their art and how to preserve the secret; it was Nicolaus Amati who took young Stainer's promise that he would marry his daughter as the price for the valuable information. (Stainer did not fulfill his promise, however.) Many hundreds of the most valuable old instruments have been sacrificed in the search for the secret, and most of them were spoiled during the process by unskilled treatment. This had the result of enhancing the price of the genuine Stradivari violins to the extent of making the ownership prohibitory to most musicians; the best instruments have found their way into the hands of rich collectors and amateurs, and are lost to artists.

A young man, comparatively unknown, Otto Migge, of Coblenz, jumps now into prominence by proclaiming that he has discovered the secret of the old Cremonese violins. He is autodidactic, full of

enthusiasm for his task, with intelligent judgment and ability for the solving of the problem.

After careful practical researches for nine years he is now ready to impart the result to the general public, having meanwhile built a number of instruments, violins and 'cello which prove that he has found the right way. This could only be proved by practical demonstration. Competitive trials have been made at public concerts by celebrated violin and 'cello players, who, after thorough examination, have given Otto Migge the most honorable certificates. One of the most valuable comes from August Wilhelmj, who calls Otto Migge the "Reformer of the Violin," and in a signed letter testifies that these instruments are superior in large, noble tone and carrying quality to any new violin that he has ever used and that they are not inferior to the best Cremona makes. Wilhelmj verbally added to this testimonial that Migge's violin was better than his own Stradivarius. The Barcelona Conservatory made Migge an honorary member.

Special credit must be given this young "Reformer of the Violin" for not keeping his discovery a secret; he gives it to the world. He promises a large work, to be published shortly, on the art of violin making, in which he will prove that the secret of the old masters consisted only in the natural way they built the instruments and in the varnish. He will demonstrate that the varnish heightens the elasticity of the body. This can be only accomplished by a hard varnish, which is applied by him in a certain way. He makes a varnish equal in beauty and quality to the old Italian, and its composition will not be kept secret. A great misfortune was the covering up of the old varnish by violin makers, and thus to ruin the violins. The exterior form of a violin has little influence on the quality of the tone. The want of it was attributed to the wood, while it was only a result of the unnatural varnish or the overcoating. The Migge discovery is of considerable consequence. When confidence in the new violins has once been established the price of the old Cremona violins will fall, deception will be prevented, and old violins that have been spoiled may be rehabilitated. The discovery will be of benefit to all other stringed instruments.

Migge's theory has been already proved to be correct by practice. It is expected that there will be much controversy, but this is the same with all discoveries. To kill Migge by silence is not possible, as his reform is of too much importance.

### THE PASSING OF THE VIRTUOSO.

THE virtuoso will in a few years be as extinct as the Dodo bird. He is, after all, a modern product, not much more than 100 years old, and he has been on the decline for the past quarter of a century. The feats of Corelli, of Scarlatti, of Händel, of Mozart, of Beethoven on their respective instruments were well within the line of virtuosity, but the genuine virtuoso bloomed independent of his musical knowledge, and for a time his path was strewn with gold and flowers. It reached the culminating point in Paganini; even Liszt never was a virtuoso in the sense of the Italian violinist. Those were the days of legend, of mysterious stories, when the virtuoso wore his clothes as no other man, not to speak of his hair. He was a creature set apart from his fellow-beings; he was two-thirds charlatan and one-third talent, and his career was one huge pose.

The end of the century, with its disillusionments, its cynicism, its realism, will not endure the grand manner; it has simply laughed it off the concert platform. We allow a man to take himself and his art seriously, but if he puts himself in perspective and seeks to be magnificent, then he is ruthlessly attacked by satire and his Jovian altitude soon vanishes. It is an age which is inimical to artistic humbuggery. The time will never again come when pianists and violinists, with their locks flaunting in the breeze, can compel us to listen to them because of personal peculiarities. We ask for art, pure and simple, not for hair and affectation. The old-fashioned virtuoso, with his feminine propensity for pose, upturned eyes, melancholy visage and constant strut, has been tabooed. If he returns to us he will be butchered for a New Yorker's holiday, so he had better remain in his native lair, if indeed he is not entirely extinct.

The new generation of artists is more sober in attire, speech and pretensions. The elder generation had something of the mountebank in its make-up. It was an inheritance of the days when jugglers, strolling players, musicians and mendicant monks were

received at the back door. Naturally such treatment begot exaggerated manners, and when it all flowered in Liszt, De Meyer or Von Bülow, why, it was breath catching. The arrogance, the superciliousness, the enormous condescension of modern virtuosi was but the outcome of the patronizing of musicians by great folk in the eighteenth century. The one extreme led to the other. It really discredited the art, lowered its dignity and made men of the world regard it as a fitting occupation for frivolous woman.

But time has worked its wonders. The pressure of latter day civilization has put the musician where he belongs. It has not lessened his dignity nor loosened him of his obligations to his art or society. It takes him quite seriously, but refuses to look upon him as an ineffable being, with sprouting wings. He is human, he has talent, he uses it for his livelihood, and music is an integer in modern life. No longer a luxury, no longer treated as a "Daughter of Joy," it is a recognized necessity, a powerful factor. Rob us of bread, but not of Beethoven, we are almost tempted to cry out. At all events there is much less nonsensical romance and fol-de-rol about the art and its exponents, but much more common sense. The old-fashioned virtuoso, with his tricks, his grimaces, his eccentricities, is passing away, and let us be grateful for it. He served his purpose, but he was a bore and a buffoon. It is no longer necessary to write a treatise on "How to be a Gentleman though a Musician."

#### BRAHMS AND BRAHMSISM.

WHAT a pity it is that a catholic enjoyment of music should be denied to music loving people. Music of course being an art that acts enormously on the nervous system, possibly builds its barriers of likes and dislikes as it marches. Wagner lovers cannot endure Brahms, at least we are told so by Mr. Finck, and your true "Brahmsianer" has for the music of the Bayreuth master an abhorrence which is pathetic—that is, if we listen to Mr. Finck. The fact of the matter is that we do not believe in these cut and dried prejudices. We know of many musical people who enjoy a Brahms piano piece, a song or a symphony of the Hamburg composer, and yet whose interest in Wagner's music drama is just as avid and intense. When Mr. Finck writes about Brahmsites and anti-Brahmsites he is merely defining and expressing certain mental conditions of his own. They do not objectively exist.

Brahms' music, full of stately grandeur, noble thoughts and markedly individualistic, has its own position in the world of music—and a hardily won position. We could not easily forego the "German Requiem," the F minor sonata, the songs, several of the symphonies, because Mr. Finck does not approve of them. Wagner is for the stage, not the concert room; he himself described it. He is for the footlights; he wrote music dramas, not symphonies, and Mr. Finck should remember this. We are not all of us in the heroic, theatrical mood, the Hercules vein. We still love music for music's sake without librettos or leitmotiven. The day is afar when the Beethoven symphony, the Schumann symphony or the Brahms symphony will be shelved, only to mention three great moderns. Mr. Finck has arraigned (in "The Nation") Mr. J. A. Fuller Maitland on account of the space he has assigned to Brahms in his "Masters of German Music" (reviewed some time ago in these columns).

What German composer of purely instrumental music, we would ask, could Mr. Maitland have given precedence to Brahms, whose magnificent achievements in every field of musical art, save one, have given him the most commanding position in Europe? Mr. Finck quotes with approbation Tschaikowsky's disapprobation of Brahms' music. That is a dangerous experiment, vide Schumann's and Mendelssohn's opinion of Wagner, and vice versa. Mr. Finck refuses to see or hear anything good in a man Wagner and Liszt disliked. Isn't that, after all, the truth, or is it merely a temperamental deficiency or a dislike of the adherence on Brahms' part to stricter forms in music? Even if Rubinstein does not admire Brahms, what can Mr. Finck say to Dvorák's enormous appreciation of his friend's music? There is something wrong in this attitude of Mr. Finck. He does not enjoy Brahms, *ergo*, we are all at fault, or else, and this is a grave accusation, indulging in a "cult," an affected worship. Fancy pretending to enjoy the B major piano trio or that touching lied, "O Versenk!" Just imagine forcing oneself to like the slow movement in A flat from the F minor sonata or the ballade in D, or the

Händel variations, or the G minor rhapsody, or any of the later exquisitely wrought minor piano pieces! Fancy, we indignantly repeat, of being accused of an affected admiration for these masterpieces.

No one wishes to "pit Brahms against that terrible ogre, Wagner." The ideals of the two men are as the South to the North Pole; they cannot, must not be compared. Brahms' introspective, philosophical mind had no planes of sympathy with Wagner's flaming genius. As to Mr. Finck's prediction, that the next generation will not assign Brahms "a much higher place than we assign Hummel or Hiller," it is unworthy of him and his usual prognosticating faculties. Brahms is not a narrow musical individuality, but a man of wide culture, and whose force, impersonal and granitic, has placed him among the great ones of art. He is not as prolific in his themes as Rubinstein, nor is he endowed with the Slavic tempestuous temperament which attracts so much, merely for its surface brilliances. But if one but studies the noble utterances of Brahms there is an intellectual repayment that is worth a wilderness of hectic, feverish and extravagant scores. Yet Mr. Finck will deny this, as he has a perfect right, for he writes only about what he hears.

We at least do not accuse him of intellectual insincerity. We seriously challenge him when he declares that Brahms ignores the progress made by Chopin, Liszt and Rubinstein in the technical treatment of the piano. This is absolutely incorrect. The most advanced, the most astounding technical progress is to be found in Brahms. He has reached regions where the Lisztian technic is of no use. It cannot cope with the stupendous flights exacted from a pianist in the Paganini etudes. Here is bravura raised to its last power. Not advanced since Beethoven's days! Come, Mr. Finck, that is too much! Brahms followed in the polyphonic and massed chord style of Schumann; he cares little for the showy arpeggio, but his technic is the last word at present in piano literature; it is so novel, so daring that it must be approached by other avenues than Chopin or Liszt.

It is distinctly "unklavier marssig" to pianists who have adhered to Chopin or Henselt, but when it has been conquered it makes the piano sound like a new instrument. His smallest piano piece is a technical nut to crack, with its new rhythms, harmonies and strange melodic form. As for the scoring of his instrumental works, while it does not belong to the category of the well sounding, yet in any other garb how absurd would appear his weighty and significant utterances. No, no, dear Mr. Finck, we do not hope to convert you, but you must stick to facts—and the greatness of Johannes Brahms is one.

#### LETTERS OF FRANZ LISZT.

##### XVIII.

LISZT had his fits of intense depression. The death of his son Daniel and his daughter Blanche sobered him considerably. He was fifty years old when he wrote of his feelings to Eduard Liszt, and the approaching change in his life is foreshadowed. He was always an earnest Catholic and his acceptance of minor orders later was not an unpremeditated step. Here is an extract of a letter to his relative:

"DEAREST EDUARD—The feeling of our double relationship is to me always an elevating and comforting one. Truly you abide with me, as I do with you—cum sanguine, corde et mente.

"Accept my thanks for your kind lines, and excuse my not having written to you long ago. I might, indeed, have told you many a thing of more or less interest; but all seemed to me tiresome and insufficient in writing to you. I needed more than ever, and above all things, ample time to compose myself, to gather my thoughts and to bestir myself. During the first year of my stay here I secured this. It is to be hoped that you would not be dissatisfied with the state of mind which my fiftieth year brought me; at all events I feel it to be in perfect harmony with the better, higher aspirations of my childhood, where heaven lies so near the soul of every one of us and illuminates it! I may also say that, owing to my possessing a more definite and clearer consciousness, a state of greater peacefulness has come over me.

"Blandine has her place in my heart beside Daniel. Both abide with me, bringing atonement and purification, mediators with the cry 'Sursum corda!' When the day comes for death to approach he shall not find me unprepared or fainthearted. Our faith hopes for and awaits the deliverance to

which it leads us. Yet, as long as we are upon earth we must attend to our daily task, and mine shall not lie unproductive. However trifling it may seem to others, to me it is indispensable. My soul's tears must, as it were, have lacrymatoria made for them; I must set fires alight for those of my dear ones that are alive and keep my dear dead in spiritual and corporeal urns. This is the aim and object of the art task to me." \* \* \*

Liszt's arrangements for piano (two hands) of Beethoven's symphonies was a subject of the deepest to him. He writes to Breitkopf & Härtel:

"The four scores of the Beethoven symphonies, of which you advised me in your friendly letter, reached me yesterday. My eyes are meanwhile reveling and delighting in all the glories of the splendid edition, and after Easter I shall set to work. Nothing shall be wanting on my part in the way of good will and industry to fulfill your commission to the best of my power. A piano arrangement of these creations must indeed expect to remain a very poor and far-off approximation. How instil into the transitory hammers of the piano breath and soul, resonance and power, fullness and inspiration, color and accent? However, I will at least endeavor to overcome the worst difficulties and furnish the piano playing world with as faithful as possible an illustration of Beethoven's genius.

"And I must ask you, dear Herr Doctor, in order that the statement on all the title pages—critically revised edition—may be complied with, to send me—together with your new edition of the scores of the Pastoral, the C minor and A major symphonies—a copy of my own transcriptions of them. Probably I may alter, simplify and correct passages and add some fingerings. The more intimately acquainted one becomes with Beethoven the more one clings to certain singularities and finds that even insignificant details are not without their value. Mendelssohn, at whose recommendation you formerly published my piano scores of the Pastoral and C minor symphonies, took great delight in these minutiae and niceties!" \* \* \*

Here is an excerpt from a letter to Franz Brendel and dated from Rome, July, 1863. Liszt played for Pope Pius IX. and tells about it:

"This letter is so filled up with royal highnesses, majesties and illustrious personages that it offers me a natural transition to tell you of an extraordinary, nay, incomparable honor I received last Saturday evening, July 11. His Holiness Pope Pius IX. visited the Church of the Madonna del Rosario, and hallowed my apartments with his presence. After having given His Holiness a small proof of my skill on the harmonium and on my work-a-day pianino, he addressed a few very significant words to me in the most gracious manner possible, admonishing me to strive after heavenly things in things earthly, and by means of my harmonies that reverberated and then passed away to prepare myself for those harmonies that would reverberate everlasting. His Holiness remained a short half hour; Monsignor de Merode and Holenhohe were among his suite, and the day before yesterday I was granted an audience in the Vatican (the first since I came here), and the Pope presented me with a beautiful cameo of the Madonna." \* \* \*

The piano arrangement of the symphonies worried him not a little. How earnestly he worked over the delicate problem of the transference of the great orchestral ideas of Beethoven to the piano may be gleaned in an epistle to his publishers: "While initiating myself further in the genius of Beethoven, I trust I have also made some little progress in the manner of adapting his inspirations to the piano as far as this instrument admits of it, and I have tried not to neglect to take into account the relative facility of execution while maintaining an exact fidelity to the original. Such as this arrangement of Beethoven's symphonies actually is, the pupils of the first class in the conservatories will be able to play them off fairly well on reading them at sight, save and except that they will succeed better in them by working at them, which is always advisable. What study is deserving of more care and assiduity than that of these chefs d'œuvre? The more one gives oneself to them the more one will profit by them; firstly in relation to the sense and aesthetic intelligence, and then also in relation to the technical skill and the attaining of perfection in virtuosity, of which one should only despise the bad use that is sometimes made.

"By the title 'Piano Score' (which must be kept, and translated into German by Clavier-Partitur or

Piano-Partitur?) I wish to indicate my intention of associating the spirit of the performer with the orchestral effects and to render apparent, in the narrow limits of the piano, sonorous sounds and different nuances. With this in view I have frequently noted down the names of the instruments—oboe, clarinet, kettledrums, &c.—as well as the contrasts of strings and wind instruments. It would certainly be highly ridiculous to pretend that these designations suffice to transplant the magic of the orchestra to the piano; nevertheless, I don't consider them superfluous. Apart from some little use they have as instruction, pianists of some intelligence may make them a help in accentuating and grouping the subjects, bringing out the chief ones, keeping the secondary ones in the background, and, in a word, regulating themselves by the standard of the orchestra.

"In order to be perfectly satisfied with regard to my work allow me, my dear sir, to beg you to let Mr. Ferdinand David and Monsieur Moscheles see it before it is printed. The minute familiarity they have acquired with the symphonies of Beethoven will show them in a moment any errors, oversights, faults and misdeeds of which I, very unwittingly, may have been guilty. Will you please assure them that any information from them in these respects will be most valuable to me, and that I shall not fail to profit by it for the honor of your edition. In particular I should like to know from Mr. David whether the N. B. placed on page 78 of the manuscript (*Finale of the Eighth Symphony*—'the execution of the principal figure, &c.') is authorized, and I should be very grateful to him for any other particulars he is kind enough to give me. As to M. Moscheles, I hope he will not disapprove of my having followed his example in putting a profuse fingering for the greater ease of the mass of performers; but perhaps he would be so kind as to suggest a better fingering himself, and to let me know his observations upon such and such an artifice of 'piano arrangement,' of which he is a consummate master. There is only one point on which I would venture even to an act of rebellion—it is that of the pedals, a bass [base] passion of which I cannot correct myself, no matter how annoying the reproaches it may draw upon me!"

"If, as I venture to flatter myself, my arrangements of the symphonies satisfies you, I should be tempted to propose to you, for next year, a similar work on the quartets, those magnificent jewels in Beethoven's crown, which the piano playing public has not yet appreciated in a measure suitable to its musical culture." \* \* \*

Liszt tells of his acceptance of minor orders in a letter to Prince Constantine of Hohenzollern-Hechingen. He also states his position in the Church, which was not a monkish one, as we have been led to believe:

"MONSIEUR—Your Highness will understand that it is a necessity of my heart to speak to you of a very happy juncture that assures me henceforth, in full degree, the stability of feeling and of conduct to which I aspire. It seems to me that I should be guilty of ingratitude and wanting in respect to the condescending friendship with which you are good enough to honor me did I not let you know of the determination I have taken."

"On Tuesday, April 25, the festival of St. Mark the Evangelist, I entered into the ecclesiastical state on receiving minor orders in the chapel of H. S. H. Monseigneur Hohenlohe at the Vatican. Convinced, as I was, that this act would strengthen me in the right road, I accomplished it without effort, in all simplicity and uprightness of intention. Moreover, it agrees with the antecedents of my youth, as well as with the development that my work of musical composition has taken during these last four years—a work which I propose to pursue with fresh vigor, as I consider it the least defective form of my nature.

"To speak familiarly, if 'the cloak does not make the monk' it also does not prevent him from being one; and in certain cases, when the monk is already formed within, why not appropriate the outer garment of one?

"But I am forgetting that I do not in the least intend to become a monk, in the severe sense of the word. For this I have no vocation, and it is enough for me to belong to the hierarchy of the Church to such a degree as the minor orders allow me to do. It is therefore not the frock but the cassock that I have donned. And on this subject Your Highness will pardon me the small vanity of mentioning to you that they pay me the compliment of saying that I

wear my cassock as though I had worn it all my life.

"I am now living at the Vatican, with Monseigneur Hohenlohe, whose apartment is on the same floor as the Stanze of Raphael. My lodging is not at all like a prison cell, and the kind hospitality that Monseigneur H. shows me exempts me from all painful constraints. So I shall leave it but rarely and for a short time only, as removals and especially journeys have become very burdensome to me for many reasons. \* \* \* It is better to work in peace at home than to go abroad into the world—except in important cases." \* \* \*

Liszt was from this time forth identified with the Roman Catholic Church, but that did not prevent him from participating in mundane or musical matters.

(To be continued.)

#### CÉSAR THOMSON'S FATE.

**G**REAT interest is at present taken in the fate that is to befall César Thomson, the violin virtuoso, who arrived here on Saturday on the *La Touraine* from Havre. It is doubtful if any artist of the renown of Thomson was ever subjected to the ordeal he is to go through, judging from the character of the literature that has been launched against him.

We have before us a strange document bearing on this subject, but we doubt if the projectors of the same will step forward and acknowledge its paternity; if they do they will demonstrate that in addition to a wonderful stock of bad English, of libel and of endless impudence, they also possess considerable endurance, which we think will be necessary in the task they seem to have assumed. The document is typewritten and unsigned and we might be able to surmise its source if we cared to give it much deliberation. It reads as follows:

I see by the papers that Mr. Wolfsohn is claiming that Mr. Thomson Violinist will surely appear in this country this season. No matter what he claims I assure you that he will not, and we will back up our statement with money if necessary. I myself am not rich, but my partner is a millionar, as you can find him quoted in Bradstreet's, and we do not propose to allow Mr. Wolfsohn or Mr. Thomson to carry out their unscrupulous business methods, no matter what it costs. We have an agreement written by Mr. Thomson and signed by Mr. Thomson, dated April 12th 1894. We have taken superior legal advice on the subject, and I am authorized to state that an injunction will be issued against Mr. Thomson which will prevent him from playing here should he come to this country, which I doubt.

The Philharmonic Society of this city and several other large Societies, have taken a stand that they will not engage Mr. Thomson from Mr. Wolfsohn, as they do not propose to support such unscrupulous methods. We are gentlemen, and appeal to you and your Society as gentlemen to turn down a man like Wolfsohn in such a deed, and at the same time show Mr. Thomson that when he makes a contract with a gentleman in this country, he can not break it. We have decided upon one thing, and that is, Mr. Thomson is either a fool or a knave, and I believe that you will support us in my request and assure you that we are absolutely and honest in this affair, and that if you do support us, we will not forget it in the future, I am

The Columbus, Ohio, "State Journal," of October 7, publishes among other matters referring to the same subject the following letter addressed to the Euterpean Society, of that city, which appears to come from the same source that formulated the first screed:

Mr. Wolfsohn will not give you a date because he does not dare to; he is only making a big bluff. I suppose that you are aware that I have a contract with Mr. Thomson, and if it costs us \$30,000 we will not allow him to play under any management than ours, and we do not want him now because he was a failure in London. To be frank with you, I do not believe he will come to this country at all.

Mr. César Thomson, notwithstanding the opinion of the writer of the above communications, did come to the United States, and among other things brought letters written to him by the same party dated from here March 30, in which we read:

I think that you would undoubtedly be an immense success here. \* \* \* And if you make the success that I know you will, you will have all America at your feet.

We place as little estimate upon the contents of the latter paragraph as we do upon the first two, for they were all dictated, not by judgment or knowledge, but by the direct and immediate pecuniary results to be obtained. César Thomson would have all America at his feet so long as the writer of those paragraphs had any pecuniary interest in him, and when that ceased César Thomson is "either a fool or knave" in the opinion of the former enthusiast. Naturally no value can be attached to statements published by the same person under these conflicting motives, particularly when the individual is so deficient in ordinary common sense as to betray his motives, and do it so glaringly and with such brutality.

Mr. Thomson is a great artist; a man who has done great work on the violin for years past in the art

centres of Europe; an artist of standing, of eminence, and it is a duty toward him to vitiate these dastardly and shameless attacks upon him; it is a duty this paper owes to the whole musical fraternity, upon whose generosity Mr. Thomson depends in the unfortunate predicament he has been placed by getting into company with persons in whom the artistic sense does not exist.

Moreover, Mr. Thomson owes it to himself to demand satisfaction, absolute and unequivocal, not only for damages to his prospects here, but for defamation of character and, no doubt, he will find means to secure it.

"There is no contract in existence between myself and anyone in America but Mr. Henry Wolfsohn," said the great violinist. "I had considerable correspondence with parties here, but never signed a contract simply because the stipulations could not to all appearances be met." The parties state in the first communication that they have "an agreement written by Mr. Thomson and signed by Mr. Thomson," dated April 12, 1894. We have no privilege to quote it or from it, but if that letter of Mr. Thomson is an agreement or a contract then all letter writing necessarily must cease. We are not deciding legal questions; in fact, we do not believe this question is legal. Mr. Thomson specifically concludes the letter by stating that if certain conditions named by him will be complied with he will sign a contract, showing on its face that he had no intention to make the letter an agreement, but, on the contrary, to make it in essence the very opposite, that is a disagreement.

But the legal question is really of no particular interest, if it is a legal question. To us a much greater question presents itself, and that is the ethics of conduct toward a visiting artist. We are not, as it is, too delicate now to many of the great European artists who come here. Is such conduct as the above communications manifest to be tolerated? Is such treatment of an artist to go unpunished? Can the musical community of America permit the propagation of such methods and support individuals who will apply the system of prize fighters and their managers to the discussion of differences and disagreements? Is an artist who happens to place an interpretation of his own upon negotiations to be designated as a knave by those with whom he fails to conform?

As far as this paper is concerned it protests against these methods most emphatically. There can be no room for men of the stamp of the writer of the above letters in this country in its musical life so far as this paper is able to judge, and we recommend all musicians and musical institutions to pay no further attention to the communications emanating from such a source.

Should Mr. Thomson's case come into court and should there be a possibility of an unfavorable decision on a technicality, should such an event transpire, it would still remain a disgrace to those who are responsible for them to have issued the communications we have published.

#### About Copyright.

EVANSVILLE, Ind., October 18, 1894.

Editors *The Musical Courier*:

Would you please inform me—and the subject may interest other musicians also—what the restrictions are in using poems which have appeared in newspapers and magazines for musical purposes. I can understand that a poem headed "Copyrighted" cannot be used without consent of the author; but when poems are reprinted by newspapers from other papers without such a headline, then I am under the impression that the poem is public property and can be used by whosoever may wish to set it to music. If I remember right Mrs. Ella Wheeler Wilcox brought action against the John Church Company, of Cincinnati, some two years ago, claiming copyright of some poem published in a similar manner, but I understood that it was decided against her. I am induced to make this inquiry, as a friend of mine had set a poem to music which appeared in "Truth," believing it public property because it had been copied in many other papers, but in order to be certain he wrote to the editor of "Truth," receiving the following reply: "We have presented your matter to the author of the poem and he requests that the rights of republishing in music form should be reserved to him." I construe the words "should be reserved to him" simply as a wish, not as expressing a legal right.

An impartial opinion would oblige.

Yours respectfully, WALDEMAR MALMENE.

THE new copyright law is now undergoing the process of legal analysis in the shape of pending decisions on some of its questionable paragraphs. We should therefore advise against the use of any

poem for a musical setting unless a written permission is granted by the poet or author, for not every poem is written by a poet, as our worthy correspondent knows.

Ignorance of the law is no excuse, and if at some time this very question should be decided by the higher tribunals against the musician it would have a retroactive force. Think, for a moment, of such a conjunction as a judgment of a poet secured, say, for \$50,000 against a musician for infringing against a poem! Not that the average musician would be unable or unwilling to pay, but that a poet would suddenly secure so large a sum as the result of producing a poem. The effect would be disastrous in the poetic market, which would be swamped by divine effusions to an extent a helpless nation could not survive.

We suggest to our brother and sister musicians to withhold all trespassing in the preserves of the poets until these legal decisions have been handed down, and in the meantime to follow the direction of the late Mr. Wagner and write their own text.

### THE CONCERT AUTOHARP AT The Academy of Music.

THE fourth Sunday concert of Gilmore's Band, under the direction of Victor Herbert, took place at the Academy of Music, October 21. The large and fashionable crowd which streamed into the old home of opera, despite the drizzling rain, made it plain that something unusual was going on within the venerable walls of the Academy of Music, but the program solved the mystery, if such it was, to some lookers-on.

Victor Herbert announced that he would introduce the Concert Autoharp, declaring it to be "a practical musical instrument, unique in tone-quality, and possessed of every musical possibility."

As a matter of fact Herbert's concerts had attracted large audiences on the preceding three Sundays, and that extra attraction helped to increase the popularity of Gilmore's Band. After the opening number, "Jubal Overture," by Weber, the band played "Divertissement Espagnole," by Desormes, with which the musicians were in full sympathy, scoring the first encore. The band also paid tribute to the Waltz King, Strauss, by playing his overture to "Prince Methusalem," "Pizzicato Polka," the "New York Herald" Waltz, a trivial piece, by the way, and the march from "Merry War."

Herbert played a cello solo in his best style and form, Miss Marie Dolores Foley sang two numbers and F. L. Berger put the audience in high spirits with his tenor solo from "Martha," which he supplemented by a German song in response to extravagant applause. The "clou" of the orchestral part of the performance was some music by Leoncavallo—excerpts from his opera, "I Medici," given for the first time in this country. The orchestration was no doubt by Victor Herbert. That the introduction is thoroughly Wagner, and in fact that the whole composition as rendered on this occasion bristles with strong reminiscences of the "Walküre" and "Götterdämmerung," enhances its value and stamps the young composer as an artist of excellent taste.

The Autoharp was introduced in an early number of the program, Aldis J. Gery playing a solo, "Fantasia on Annie Laurie."

The Concert Autoharp used that evening was placed on a small table in the foreground of the stage. It was a full chromatic four-octave instrument, and the sweetness of its pianissimo pervaded the house from pit to dome no less than its forte. It was with the greatest astonishment that the audience realized that such volumes of sound could come from an apparently small instrument. It is certainly "multum in parvo."

The Autoharp had a fair test, being played in one of the largest auditoriums in New York as a solo instrument, as an accompaniment to the orchestra and as a trio. It not only stood this test well, but it surprised everyone by retaining the volume without sacrificing purity and sweetness when pitched against a large military band. Just think of it, an apparently delicate instrument with a zither fingerboard and a harp tone actually gaining in power by the sustaining orchestra! The warm applause testified to the enjoyment on the part of the audience, and encores were given by the orchestra and the executants on the Autoharp.

With this performance the fact has been demonstrated that a new stringed instrument has come to the front which requires serious treatment as an adjunct of ensemble playing; that it not only affords remarkable opportunities for the development of solo effects, but also as an accompanying feature for voice and instruments and an addition to the orchestral force.



**S**TILL another A No. 1 contralto. One year with Garcia, two years with Bouhy and several years before that in America. No better contralto in Gotham. She can give the whip-poor-will or any other Caprimulgus odds of 10 to 1, cause the Tringa vanelleus to turn green with envy and win in a canter, hands down, with any ornithological cantatrice now before the American public. Her name, Miss Eva Hawkes, and she hails from Jackson, Mich. She is a prepossessing, entertaining blonde, and there is no mistake about her ability to sing. Even my friend, J. C. Duff, of operatic fame, most exacting of critics, acknowledges her superior attainments. Her name is the plural of excellence and her singing corroborates it in every way. She ought to become famous ere many moons wax and wane.

W. A. Howland, the baritone, erstwhile of the Bostonians, is now located in Gotham, and rents a comfortable studio in the Abbey Building. He spends Mondays in Bridgeport, Conn., teaching all day and evening. Recently he sung there at a recital given by the blind pianist, Mr. Perry, of Boston, and the Bridgeport "Standard" said: "His rich deep voice charmed the audience, and called forth a tumult of applause. He sang a song by Massenet, and a composition of his own, 'Dolores.' Mr. Howland possesses a voice of rare quality and tone, and sings with an energy which is inspiring." Willie says that his hat band is the same size as for several years past, and modestly concludes, determines and asseverates that with hard study he will get there by and bye.

Charles Herbert Clarke has been engaged to do the tenor rôle in the "Creation," with Damrosch and the Oratorio Society, November 29 and 30. Charlie will do it well.

Miss Elsie Lincoln—no relation of old Abe, I believe—a soprano of exceptional voice and ability, is in town, booking concerts and attending to her own interests generally, as any business-like artist ought to do. She comes from the West, and is well and favorably known in Des Moines, Denver and other cities. She is a pupil of La Grange, of Paris, and Randegger, of London, and owns a voice of extraordinary power and cultivation. It is expected that she will settle down in Boston, accept a very lucrative church position there, and branch out into oratorio and concert work.

Miss René C. Ru Ton, a marvelous young soprano of sixteen summers and the same number of winters, fairly paralyzed the good people of Poughkeepsie last Friday. She sang at a concert there Bemberg's "Nymphs and Fawns," Gounod's "Ave Maria" and the "Violet Song" by Meyer-Heimund, and proved herself to be the best soprano of her age now before the public. Her emission of tone is perfection, and she learned it all from one teacher, Miss May Florence Smith.

The first concert of the season at Goshen, N. Y., took place on October 16, when George Riddle and an orchestra performed "Lucrezia Borgia," Hugo-Donizetti. Robert B. Clark conducted.

A unique smoking concert took place last Saturday evening at the Alpha Delta Phi Club. Three young gentlemen gave the entire two hours' program: Edwin Star Belknap, reader and monomimist; Charles Battell Loomis, humorist and impersonator, and Harvey Worthington Loomis, pianist and composer. There was not one dull moment the entire evening, and the members of the club could not sufficiently sound the praises of their talented and witty entertainers. Mr. Belknap's three act monomime, with really meritorious music composed by Harvey Loomis, was the novelty of the evening, and was gracefully and ingeniously done. Each gentleman did excellent work in his line. Harvey Loomis is a pupil of Dr. Dvorák.

The American Concert Company, an entirely new organization, will make its first appearance to-morrow evening at the Madison Square Concert Hall. The company consists of Miss Lucia Nola, soprano; Miss Bertha Webb, violinist; Miss Celia Schiller, pianist; William R. Squire, tenor, and Adolf Dahm-Petersen, baritone. These artists will be assisted by Miss Flavie van den Hende, cellist, and Miss Julia M. Levey and Dr. R. H. Hawkes, accompanists. An interesting and noteworthy feature of the program will be the performance of American compositions, partly in manuscript, by Ethelbert Nevin, Homer N. Bartlett, Henry Holden Huss, Mrs. H. H. A. Beach, Harry Rowe Shelley, Frank van der Stucken and W. W. Gilchrist. These works will make up Part 2 of the pro-

gram, and will doubtless be received by the audience in the proper patriotic spirit.

Miss Carlotta Desvignes, the contralto, who was heard here last season, sailed from Southampton last Saturday for Gotham on the steamer New York to fill several "Messtials" and other engagements. She is a good singer and will doubtless be kept busy while here.

### Speech of Rudolph Aronson.

WE give below the presentation speech of Mr. Rudolph Aronson at the Strauss Jubilee, October 15.

"It affords me unlimited pleasure to have been selected on behalf of my American brethren upon this occasion, an occasion so unique, so deserving, so remarkable of remembrance.

"When it was announced on the other side of the Atlantic that a committee had been formed in Vienna to celebrate in this your noble city, in a fitting manner, the fiftieth anniversary of the accession to conductorship of one whose name is world wide, the idea occurred that America ought to have a part in such a celebration, and you will be glad with me to know that America bears her part on this occasion in offering a tribute to 'that genius of popular music,' who has done more to gladden the hearts of the masses, and has set more feet in sympathetic motion than any other living musician, a tribute which will show that Americans are not the heathens or savages in the musical world which many Europeans might consider them to be, but on the contrary are heartily in touch with any true artist and his work.

"It will interest you to know that at the Casino in New York, under my own direction, was first presented in the English language, one of Strauss' operettas, inaugurating that playhouse with his delightful 'Das Spitzentuch der Königin' ('The Queen's Lace Handkerchief'), which was followed by 'Die Fledermaus,' 'Prinz Methusalem,' 'Der Lustige Krieg,' 'Indigo' and 'Zigeuner Baron,' all popular successes.

"Without hesitation it can be stated that your distinguished master is deserving of the thanks of the 'New World' for creating a new era in dance music and showing the people how it should be played. Your great leader will recall how at the Boston Peace Jubilee (over twenty years ago) at the first rehearsal, conducting himself in his masterly manner 1,000 musicians, he announced that he had never heard the 'Pizzicato Polka' and 'On the Beautiful Blue Danube Waltz' interpreted with more vim, precision and feeling than on that memorable occasion, a result, ladies and gentlemen, due not to that gigantic orchestra, but to that magnetic genius of that master at the helm.

"As a slight token of regard and esteem for the 'Waltz King' 100 of America's most prominent composers, musicians, conductors and friends have enabled Mr. Paulding Farnham, the artist, to design and Messrs. Tiffany & Co. to manufacture the silver and gold laurel wreath which I now hold in my hand; each leaf is inscribed with a favorite composition of the master, his portrait, with a strain of his famous 'On the Beautiful Blue Danube Waltz' in gold—depictive of the 'Golden Wedding' of his artistic career, and the intermingling of the Austrian and American colors.

"With America's high appreciation of his genius and work, a work which we hope may yet be prolonged for many years, I present on behalf of those whom I have named this token to the great master and composer, Johann Strauss."

**Nordica.**—Mme Lillian Nordica will make her first appearance this season at the Metropolitan Opera House on December 8, appearing as "Elsa," in "Lohengrin," in which rôle she has been so successful abroad this season both at Bayreuth and elsewhere.

**Maud Powell String Quartet.**—The Maud Powell String Quartet is announced for three concerts at Chamber Music Hall (Music Hall), October 26, December 4 and January 3. The quartet comprises Maud Powell, first violin; Josef Kovarik, second violin; Franz P. Kaltenborn, viola; Paul Miersch, violoncello.

The program of the first concert is announced as follows:

Quartet, D minor.....	Mozart
Quartet, "Aus meinem Leben".....	Smetana
Piano quintet.....	Sinding

Mr. Paul Tidden, Piano.

**E. I. Stevenson.**—Mr. E. Ireneus Stevenson, of the literary department of Messrs. Harper & Brothers, will act as musical critic for their journal during the coming season.

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EUROPEAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W. LINKESTRASSE 17, October 8, 1894.

THE musical season opens here somewhat earlier than at New York, so I had to hurry back from Ems and leave the beautiful shores of the Rhine in order to get here in time for the beginning.

The first concert I attended upon my return was the last concert of the "New Orchestra" at Kroll's on Saturday night, the 29th ult., which was given for the benefit of Kapellmeister Paul Prill, the really excellent conductor of that organization, and which had the special attraction of Prof. Xaver Scharwenka's appearance as soloist. About the latter's success I telegraphed to you, and it now remains for me only to state in writing that the enthusiasm of the audience was a decidedly deserved one. I never heard the genial, and here in Berlin very popular pianist in better technical trim, and as he played his own first piano concerto in B flat minor you may imagine that his conception left nothing to be desired. The pretty scherzo, one of the most finished and enticing movements that have ever been penned for piano and orchestra, was especially well and brilliantly executed and was received with thundering applause, while a triple recall and a laurel wreath rewarded the artist at the close of his performance.

A group of unaccompanied soli which Professor Scharwenka played later on embraced Schubert's beautiful G minor impromptu in the performer's own arrangement, Schumann's "Nachtstück," in F, which was exquisitely sung on the piano and which was enthusiastically redemanded, and Scharwenka's F minor "Novelle," after which he was encored.

It was decidedly a Scharwenka evening, for the most successful orchestral number on the program was likewise of his composition and consisted of the ultra-Wagnerian Vorspiel in E flat, to "Mataswintha," about the concert performance of which opera at Kroll's you read in my last week's budget.

The orchestra, however, did not greatly distinguish itself on this occasion. Though I liked Prill's conception and conducting very much, his men played rather slovenly, and the attack as well as the shading left much to be desired. Partially the poor effect must certainly, however, be attributed to the by no means flawless acoustic properties of the Koenig's Saal at Kroll's. The orchestral selections consisted, besides the "Mataswintha" Vorspiel, of Goldmark's "Sakuntala" overture, the Mozart G minor symphony, one of my special pets, and as a closing number the "Tannhäuser" overture.

I am ungallant enough to speak last of the only lady who participated in the program, for she was also "least." Mrs. A. Gmuer-Harloff, who is neither a pronounced dramatic nor yet a coloratura soprano, sang a rather heavy "Ave Maria" from Max Bruch's "The Cross of Fire," and Schubert's "Allmacht," Schumann's "Der Schmetterling" and a coloratura—"Bolero"—by Victor Massé. The two latter numbers were redemanded, which circumstance shows that the audience, as a whole, knew very little about singing.

\* \* \*

An interesting artistic and acoustic interchange took place here last week between the Urania, director Wilhelm

NOW READY.

J. S. BACH.

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(Other parts in preparation.)

It is not too much to say that this edition promises to become a classic in pedagogic literature.

Published by G. SCHIRMER, New York.

Meyer's famous scientific institute, and the Edison phonographic works at Llewellyn Park. Mme. Anna Lankow, the well-known vocal teacher, had brought along from New York some wax cylinders, upon which were impressed some Lieder and duets which she had sung several years ago, together with Mrs. Arthur Nikisch, then of Boston, Mass., now of Budapest, Hungary; also a piano improvisation by the writer, all of which were taken at the time by Theodore Wangemann, Edison's right-hand man. The specimens were found to be very nearly perfect, and we had the pleasure (one bordering closely upon what is known and justly decried as "mutual admiration") of listening to each other's performances.

Mrs. Lankow takes back to New York some specimens of duets and some speeches engraved upon other wax cylinders, which were taken here at the Urania by Mr. Spiess.

\* \* \*

The famous old Kroll establishment has just been sold by the Engel heirs to Mr. Boetzow, a rich brewer, who in turn subtlet it to Count Hochberg. In May, 1895, the royal opera will temporarily be taken to Kroll's, and this means the first step toward the ultimate erection of a new opera house. At present it is intended to give opera at Kroll's only for the time which the long planned alterations in the old royal opera house will consume. It is estimated that it will take two years to rebuild the old place, in which the auditorium is to be refurnished, the staircases widened and air heating introduced. In New York this would be done in less than three months, but here they are a little slower. The coming winter months will be utilized to fit the Kroll establishment for the reception of the royal opera, for which in its present and old-time condition it is entirely unfit, especially as regards the very small stage. This stage is to be considerably enlarged, for which purpose the new owner, Boetzow, has agreed to spend 150,000 marks, but I doubt very much whether this comparatively insignificant sum will be half sufficient. First stage inspector Brandt will superintend the rebuilding of the stage; the orchestra will be sunk and the galleries will be enlarged so as to reach into the hall, which in its present condition looks much more like a concert hall than a theatre. In the summer of 1896, during the Berlin Industrial Exhibition, operatic performances will be given by the royal opera house personnel at both the new Kroll and the old opera house. Count Hochberg made a contract for only two years, with the right of prolonging it for eight years, and of ultimately buying the Kroll institute if he considers it a suitable place for the building of a second and new royal opera house. During next summer it is intended to give the usual garden concerts with the old cheap admission fee of 50 pfge. (about 12 cents American money) and to give operatic performances, the general admission to which (standing room) is to be 1 mark (about 24 cents).

\* \* \*

Miss Francesca Halle, a Chicago young lady, who was studying singing with Oscar Eichberg, went and did it. I told her to, and last week I received from her an announcement that her marriage with Mr. Joseph Gluckstein had taken place at the Bayswater synagogue, Chichester Place, London, W., on September 19 at 3 P.M. Well, Maserloff!

\* \* \*

Mr. Henry Mayer informs me that Etelka Gerster has just opened a singing school coupled with stage experiments at her villa, near Bologna, in Italy.

\* \* \*

Mrs. Thersa d'Albert-Carreño has just presented her husband with a bouncing girl baby. Mother and child are reported as doing well.

\* \* \*

Two Berlin conservatories have recently lost their directors through death. The Stern Conservatory, one of the oldest Berlin institutions of music, is at present without a head because Miss Jenny Meyer, the energetic and able vocal teacher and directress, died of cancer, and the

founder of the Eichelberg Conservatory likewise died a few days ago. Eichelberg was an excellent musician.

\* \* \*

Vladimir de Pachmann will give three piano recitals at Bechstein Hall on December 8, 10 and 17. Too bad the "Raconteur" isn't here to attend them. Well, I shall try to do the best I can.

\* \* \*

Miss Blanche Marchesi, a daughter of the celebrated Paris vocal teacher, will give a series of song recitals throughout Germany. Her *genre* of Lieder singing is said to be a most charming one.

\* \* \*

Richard Strauss, the composer-conductor, is on his wedding trip, and at present is spending part of his honeymoon at Bellagio. All reports recently current of his sudden illness are, happily, unfounded.

\* \* \*

Fanny Bloomfield and her husband, Mr. Zeisler, from Chicago, are staying here at the Hotel Saxonia. The pianist looks in better health than last season, and is booked for many engagements.

\* \* \*

Prof. Richard Barth, of Marburg, will go to Hamburg to take Mr. Von Bernuth's place as conductor of the concerts formerly led by the latter gentleman, who is now on the retired list. Professor Barth's place at Marburg will probably be filled by Musikkonductor Traugott Ochs, of Guben, whose position at the latter place then remains open for somebody else. The series of eight subscription concerts at Hamburg, managed by Hermann Wolff and formerly conducted by Hans von Bülow, will be under the direction of Gustav Mahler, who has made excellent programs, and at whose first concert on the 22d inst. Ferruccio Busoni, formerly of Boston, will be the soloist.

\* \* \*

Arno Kleffel, one of Germany's best musicians, has left the Stern Conservatory, where he was teacher of composition, and will return to the conductor's seat at the Cologne Opera House, whence he came.

\* \* \*

The laurels of Rubinstein gave Max Bruch no rest until he too had finished a work on the important subject of "Moses." The oratorio will be heard for the first time at Barmen under Anton Krause's direction on January 19, 1895.

\* \* \*

Johannes Brahms has just finished two sonatas for clarinet and piano, and has dedicated them to the Meiningen clarinetist, Muehlfeld. Brahms seems to be enamored of the clarinet of late.

\* \* \*

Eugen d'Albert will give three evenings of sonatas at Berlin in January next. His opera "Der Rubin" will be brought out in Dresden in February.

\* \* \*

I just looked through the Italian libretto of Mascagni's new opera, "Ratcliff." It is an exact translation of Heine's drama, but while the latter is in one act, consisting of four scenes, Mascagni has made one act out of each scene. The translation back from the Italian into German is being done by Professor Taubert, and is by no means an easy job.

\* \* \*

The first novelty at the Royal Opera House will be Humperdinck's "Haensel und Gretel," which will be brought out shortly, together with still another novelty, "Piccolo Haydn," which proved so great a success in Italy last season. "Ratcliff" will not be performed until December.

\* \* \*

The English artists, Ben Davies and Charles Oberthuer, will make tournées through Germany during the coming two months. The tenor on this occasion will be accompa-

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nied by the violinist, Tivadar Nachez, and the pianist Ashton, while the famous harpist will concertize solo.

\*\*\*

Mrs. Berthe Marx-Goldschmidt, the elegant pianist of the French school, and inseparable companion of Sarasate, announces eight piano recitals to take place at Bechstein Hall between October 11 and November 15. The first evening will be devoted to études only, among which are twelve by Chopin. The second and third programs contain sonatas, the fourth, fantaisies; the fifth ballads, waltzes, nocturnes and rhapsodies; the sixth, impromptus, mazurkas, preludes, scherzi and polonaises; the seventh, variations and transcriptions, and the eighth and last one modern compositions of various kinds. The scheme is a new one and I think differs rather pleasantly from the now no longer novel "composers' evenings."

\*\*\*

William Lavin and his wife, Mary Howe, are at present in Paris, whence they write me a nice letter and announce their intention of coming to Germany in the near future. They will be welcome guests at various German opera houses.

\*\*\*

One of the most important operatic starring tours is that undertaken by Lillian Nordica, which opened most auspiciously last night at Frankfort-on-the-Main. A telegram just received announces that her début as "Elsa" in "Lohengrin" took place before a house which, despite the raised prices of admission, was absolutely sold out, and that the audience went wild over our American prima donna with her "sweet, sympathetic voice, her excellent pure intonation, her fine musical conception and her exceedingly interesting histrionic reproduction." Well, that hits it off to a T. Nordica will also shortly appear at the Berlin Royal Opera House in consequence of the sensation she created last summer at Bayreuth.

\*\*\*

A considerable number of interesting, and for the most part American, visitors have honored the Berlin office of THE MUSICAL COURIER with their call during the few days that have elapsed since my return. I mention Prof. Heinrich Barth, the eminent pianist and pedagogue, first, though he is no American; but no single teacher in Germany has so many American pupils. Mme. Anna Lankow, the contralto with the noble voice, one of the finest musicians I ever met among women and a vocal teacher of unquestionably high merit, who is in Berlin on a short visit to her father-in-law, Ludwig Pietsch, the most respected art critic of the German capital. Mme. Lankow will sail back to the United States in the Obdam from Rotterdam on the 10th inst. Miss Ethel Anne Chamberlin and Miss Ida Marguerite Smith, both Cincinnati young ladies, who brought me a letter of introduction from my respected confrère, Henry E. Krehbiel, have come here to finish their vocal studies. They have been accepted as pupils by Lilli Lehmann, who expressed herself as delighted with their voices. Both sang for me, and I can only coincide with so authoritative an opinion. Miss Chamberlin has a sympathetic soprano and Miss Smith a rich contralto voice of the true timbre; both are musical and both give promise of good things for the future.

Another singer, also a pupil of Lilli Lehmann, and the wife of an old friend of mine and a staunch admirer of THE MUSICAL COURIER, also called. This is Mrs. Carlos Sobrino, the wife of the Denver pianist. She sang for me "Agathe's" great aria from "Der Freischütz," and I was much impressed by her fine musical delivery and flexible as well as sonorous soprano voice. She is engaged for the first Düsseldorf Männergesang Verein's concert this season, when, under C. Steinbauer's direction, she will sing in the "Loreley" finale and Max Bruch's "Feuerkreuz." Still another American singer who called was Miss Gussie Klous, of Boston, Mass., formerly a pupil of Warren Davenport,

and who has of late been studying here with Prof. Julius Hey. She has one of the biggest contralto voices and the widest compass I ever heard. Miss Klous will probably return to the United States in the near future. Miss Beatrice M. Davidson, the most beautiful blond American girl I ever laid eyes upon, has also been accepted by Lilli Lehmann, who seems to be the coming vocal teacher of Berlin. In piano playing Miss Davidson is a most promising pupil of Professor Barth. W. R. Brown, an American pianist and teacher, and Louis Ehrke, a young violinist, likewise called. The former will probably study with Professor Jedliczka and the latter with Professor Hahn. Miss Lillian Apel, from Detroit, our interesting Vienna correspondent, called while I was absent from the city, and so did Mr. F. W. Merriam, Miss Hedwig Rossini, a Berlin concert singer, and Miss M. Antoinette Kaiser. I also had a delightful call from Professor Xaver Scharwenka, from Musikdirektor Trangott Ochs and from Conrad Ansorge, the Weimar pianist, who will soon give two piano recitals in Berlin.

\*\*\*

Some of the married ladies of the American colony here have just formed an "American Ladies' Club," with the purpose of fostering sociability among being of use to the many young American girls who flock to this town and who not infrequently are entirely ignorant of the ways of the country and have neither friends nor acquaintances. They will all find a kind reception and a cup of tea at 4 o'clock every afternoon at the club rooms, No. 125 Kurfürstenstrasse, where one or more of the married ladies will be present to receive them.

\*\*\*

Howard Brockway, the talented young American composer, will give an orchestral concert with a program consisting of his own works only, at the Singakademie on February 28. Professors Barth and Wirth have promised their soloistic assistance.

O. F.

#### Mme. Francesca Guthrie-Moyer.

WE take pleasure in presenting this week to our readers a sketch and portrait of Mme. Francesca Guthrie-Moyer, the distinguished dramatic soprano, who was one of the leading attractions at the Worcester, Mass., Music Festival, where she won a veritable triumph.

This gifted artist appeared in a solo from "Tannhäuser," and with Herr Anton Schott, the German tenor, in the great duet from the first act of "Die Walküre."

Francesca Guthrie-Moyer was born in San Francisco, from which city she takes her name. Her father, a native of the Empire State, one of the Forty-niners, was possessed of large means and held high public positions.

She inherits her musical talent from her mother, who was a finished vocalist and an accomplished pianist, a graduate of a leading European conservatory and an intimate friend and pupil of Delsarte. At an early age Mme. Moyer's great musical talent was so strongly shown that her father placed her under the instruction of the great masters.

She studied many years abroad, mainly in Milan, Berlin and Paris, and among her teachers were Panofka, Maurel and Gianoli. Besides music, she received a generous education in all branches. She speaks fluently Italian, French, German and Spanish. Mme. Moyer was industrious as a student, which, in conjunction with her great natural ability and magnificent voice, has made her what she is—one of the leading dramatic sopranos of her time. She has an intensely dramatic nature, and excels as an actress as well as a singer, and has made some of her most prominent successes in the great dramatic roles of the lyric stage. Her répertoire is quite extended, comprising the principal oratorios: "The Messiah," "Elijah," "The Creation," "Israel in Egypt," "Samson and Delilah," "Eve," "Redemption," "Eli," &c., and sixty grand operas, and per-

fectedly at home in either the German, French, Italian or English schools.

She made a great success in the Royal Italian Opera at Covent Garden, in London, and has been the recipient of unlimited praise both by public and critics in the larger cities of the world for her great impersonation of the leading roles in such works as "Tannhäuser," "The Huguenots," "Die Walküre," "Norma," "Lohengrin," "Faust," "Lucrezia Borgia," "Götterdämmerung," "Robert le Diable" and many others. Mme. Moyer's musical education has been broad and catholic. She is equally excellent in oratorio or opera, and can sing the most simple ballad with true musical feeling. Her enunciation is clear and distinct, and her voice is of great purity, exquisite sympathy, extended compass, unusual breadth of tone and far-carrying power, filling with ease the largest auditorium. She has it under perfect control, and sings the lightest or most elaborate florid passages perfectly, her sustained thrill being of great excellence and brilliancy. It is in the dramatic roles, however, that she is greatest. This versatility is unusual, and at once established her position as a true artist.

Mme. Moyer is endowed with a magnificent stage presence, and many of the older critics in Eastern cities say her voice in its rich quality resembles that of Parepa-Rosa more than any soprano who has since appeared in America. At the Wagnerian Music Festival at Indianapolis last May she was recalled eight times. Her appearance last June in Madison Square Garden and other important concerts in the East and Canada, under Anton Seidl, Walter Damrosch and John Philip Sousa, form a chain of uninterrupted successes.

Mme. Moyer is cherished highly and entertained by the first families of New York, Chicago and San Francisco. Her services are in great demand. The coming season she will be heard in oratorio, grand opera, festivals, and in conjunction with Herr Anton Schott, the celebrated Wagnerian tenor, in a series of "Wagner Evening" concerts.

#### Zippora Monteith.

MADAME ZIPPORA MONTEITH has received the following very flattering letter from the president of the Worcester County Musical Association:

WORCESTER, Mass., October 1, 1894.

Madame Zippora Monteith:

DEAR MADAME—It is a pleasure to address you with compliments upon the services rendered by you at our recent (thirty-seventh annual) music festival.

The soprano rôle in Verdi's "Manzoni Requiem Mass" is one requiring great range of voice and fine musicianly qualities in its interpretation.

Your rendering of the part was worthy of much praise, securing as it did the approval not only of the audience—a critical one—but of our committee.

Your singing at the symphony concert was also much enjoyed. I have no need to tell you that we shall be pleased to hear you again in Worcester.

Yours sincerely, A. C. MUNROE,

President.

**Innes' Band.**—Innes' Band has just finished a seven weeks' engagement at the Pittsburg Exposition, where the receipts have been largely in excess of usual seasons, and the success of the band has been very pronounced. A concert tour is now being made, during which "War and Peace," which drew such unusual crowds on the July tour, will be produced. The Elks Lodge at Canton, Ohio, have secured an engagement for their benefit. The Star Course at Detroit is to be opened by this band, and on October 24 the fine Grays Armory at Cleveland will be opened by them as a concert hall, it having been very elaborately fitted up for this purpose.

**A. Le Vinsen Pupil.**—Miss Sigri Johnson, a promising pupil of Carl Le Vinsen, sang at a concert recently with great success. The "Uptown Weekly" says: "The beautiful song, 'Come Rest in this Bosom,' by Prof. Carl Le Vinsen, was delightfully rendered by Miss Sigri Johnson, a pupil of the talented teacher and composer."

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**W**HAT a powerful impulse must be behind an operatic composer to permit him to create a work in face of the possible havoc done to it through interpretation!

"I wish it were as easy to find a singer as to write a song!" says Hope Temple.

"I am as much indebted to my interpreters as they to me," says Massenet.

"I would write more but for what it costs to represent the work," says Verdi.

"Fortunate the composer who can interpret his own work," says Widor.

"They can play the very devil with us, you know!" says Sir Arthur Sullivan, in speaking of the mediums for conveying intention to the public.

Think of Wagner!

First his soul has to be translated—

"Out of the Nowhere into the Here" a stranger from the divine frontier shot through human space, singing as he went.

First, his soul has to be caught and given. Then his ideas, then the foreign musical form of the ideas, then the execution by instruments, actors and singers, and—heavens and earth!—the words to be translated for the different nations.

Until I came to study the subject of the translation of the Wagner operas I never dreamed what an important part the words play in interpretation.

Such labor, such immense toil given to the work, such a row as to the results, such a number of scholars engaged in it, such darkness and obscurity enveloping it, and such unsatisfactory results after all!

Is it wise, after all, to think of translating an opera from one language into another? What is the use, anyway? Do people get enough advantage from the words to pay for the distortions of words or music or both that are necessary?

Even in prose the sense may with difficulty be transferred. The spirit of languages differs through tradition and national habit. The profoundest knowledge of two languages cannot transfer light and shade. Words are not there with which to do it.

In poetry the task is still more difficult and unsatisfactory, owing to form limitation. Allied to musical notation, where is the hope of doing justice to thought?

The difficulty is increased when the languages are opposite in form and color, as are the sentiments underlying them, as in the case of French and German. The change from Italian to French is not so difficult, both being Latin races, of the same root, with many branches of sympathy. Germany and France! Are not the words synonymous of opposites? Exchange of common, everyday thought is difficult enough. Anyone who knows the two languages stands aghast at the idea of musical thought transference.

The exchange between English and French is also impracticable. What chance is there for Shakespeare in Parisian parlance, or for Molière in the medium of Carlyle?

Moreover, the language of Wagner employed in his

operas is a language wholly individual. It is born with the music. It is musical, not German, language. It is a special and individual genius of Richard Wagner, as his music itself is.

To attempt to change such into French does not seem either logical or reasonable. It is a Herculean task, and without adequate reward; for after the change is made, do not the words disturb rather than aid the intelligibility of the conception? Is not the music hurt by the displacement of accent, by the addition and suppression of syllables, by the different intonation even?

Really the only way to hear any play, to read any book, is in the original. The only way to get a Wagner opera is to go to Bayreuth and get it in German, in Wagner's German, with the original construction. Even then one must not only have a thorough knowledge of German but of its application to that peculiar music.

Would it not be much wiser to give operas always in the original, the audiences before going to the performance to become thoroughly impregnated by the sense from a transcription of the sense and sentiment in prose or in form of analysis, act by act, of the play? Even at the time of production one could better follow the action of the player from an intelligent reading of its substance in correct writing than by trying to follow the incoherencies of a literal word by word translation, one-third of which is not heard, anyway.

In that case, too, the mind wholly directed to the musical rendering, both pleasure and illusion would be increased.

The first week I was in Paris I heard Berlioz's "Damnation de Faust." Knowing that with my limited knowledge of the language to follow the words would be impossible, I previously read them and became thoroughly imbued with the action and sentiment. I do not think that in any English opera I ever got more completely caught in the illusion of the work or derived such pleasure from the musical perception. I resolved then to treat operas more so in future, especially when the tongue was a foreign one.

Judith Gautier, daughter of Th. Gautier, has made a prose translation of the story of "Parsifal." With the woman's literary intuitions, her command of language, her intimate personal acquaintance with Wagner and being herself a playwright, there has never been a literal translation made that can convey the "Parsifal" sentiment to the intelligence as this little work can.

Eduard Schuré is an Alsatian, of a race that has the language of Germany and the sentiment of France.

While eminently fitted, by birth and a profound knowledge of the two languages, to do justice to a German translation of Wagner writing, this man, recognizing the individuality of the two languages and the more distinct individuality of the composer, would not think of attempting such an impossibility. He has given us instead the best interpretation of Wagner thought ever offered to the public in his "Drame Musical."

I read with pleasure of an arrangement of child stories from the Wagner dramas to be made by an American writer. These will, I fancy, be a more clear and limpid stream from which to drink the poet-composer than many a savant translation.

In "Musical Progress" a few weeks ago was an extract from the "Lohengrin" translation made by Ch. Nuitter, of Paris. It indicated the rearrangement of notes necessary in that instance to conform to the words of "Lohengrin," as translated by M. Nuitter:

Parle ! Elsa de Brabant  
En ma valeur mets-tu ma confiance ?  
M'accepte-tu pour ton tenant ?  
Je veux, le glaive en main, prouver ton innocence !

It is worth your while to find that extract and compare the words with the above as translated by the Belgian translator, Wilder.

Imagine for an instant that sort of diversity sifting through all the works of the master! Except that he may

now have learned that he was sent on earth as an enigma only to create study, discussion and research, and thereby progress, the irascible soul of the composer must turn over in its sphere.

Victor Wilder was a Belgian doctor of law and doctor of philosophy, who came to Paris about the time that Wagner first came over to place "Tannhäuser." A man of immense knowledge of musical literature, a powerful writer with taste and talent, with the knowledge of German and French that belongs to his country, he plunged with ardor into the Wagnerian whirlpool.

He had already written some 500 important works, translations, adaptations, essays, books, lives of masters, &c. Through him many foreign composers have been made familiar to the French. His death has lost much to musical progress.

Happily Wilder and Nuitter have translated different Wagnerian operas, the former "The Meistersingers," "Parsifal" and "Tristan and Isolde;" the latter "Tannhäuser," "Rienzi," "Lohengrin" and the "Flying Dutchman." Opinion is naturally divided as to the merits of the two; Nuitter being by some considered too poetic and literary, making the music conform to the clearness and beauty of expression. Wilder, on the other hand, more of a musician and half German, is more literal, "forcing issues" as to speech for the sake of the music. Many swear by his method; others declare that he has done "some horrible things" and was "too brutally literal."

And so it goes.

Now here comes Alfred Ernst, whose first-born, "The Valkyrie," was announced to the world only last June, and who is now hard at work on "The Meistersingers."

M. Ernst was born in Mid-France, but his parentage is Alsatian (the same blood and qualities as Eduard Schuré). He plays the piano "comme tout le monde," as he expresses it, but has made the science of music a study as a sister to the art of literature. He is thoroughly conversant with German, and has the talent for expression.

Like M. Nuitter, he is a librarian. He is one of twenty savants who have charge of the 200,000,000 volumes in the Pantheon Library, a monumental building that skirts the still greater monumental building where lie interred Voltaire, Jean Jacques Rousseau, Victor Hugo and President Carnot.

Though quite a young man, M. Ernst, like all Frenchmen of his class, has accomplished an enormous amount of serious work.

"L'Œuvre d'Hector Berlioz," "Richard Wagner et le Drame Contemporain," "L'Art de Richard Wagner, tome I, L'Œuvre Poétique," fragments of "Rheingold" and "Parsifal," important critiques in all the best papers. German, Italian and French, are among his results. These, too, in parenthesis with his daily literary occupations.

His "Walkyrie" has been warmly praised and well received in France. Fragments from his "Meistersingers" were given in the Salle d'Harcourt last March.

He believes in extreme literalness. He claims to guard religiously accent, respiration and even, so far as possible, the intonations of the original.

"L'Amour" is given in the feminine to guard the sense of the Siegmund song (a license authorized by some great poets; Corneille for example).

As regards analysis, prose versions, &c., he thinks that any means that helps the conception is to be desired, but he feels for himself the necessity of actual translation. The original is the only way to hear an opera, but faute de mieux, a well translated version.

Nevertheless, the comparison of the Ernst and original versions but serves to affirm the truth of the sentiment advanced in the commencement of this letter as to the hopelessness of the task.

The editor of the "Guide Musical" in Berlin, M. Kufferath, is one of the most zealous and erudite Wagnerians, and at the same time a friend of M. Ernst. In a recent issue of his paper he gives much space to a consideration of M. Ernst's "Walkyrie."

While commanding the art conscience that dictates the

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**New Haven Palladium:** Innes' Band drew nearly 10,000 people to Savin Rock yesterday in spite of rain.  
**New Haven Leader:** Innes' Band gave the best concerts of the kind ever heard here.

**Pittsburgh Daily Farmer:** Fully 15,000 people visited the Innes' Band production of "War and Peace." The scene beggars description. Innes out-Gilmores Gilmore.

**Saratoga Times:** The mantle of Gilmore has fallen on Innes.

**Baltimore American:** An overwhelming ovation greeted Innes at Ford's.

**Lancaster News:** "War and Peace" was the greatest affair in the history of the park.

**Albany Argus:** Fully 6,000 people paid for the afternoon concert alone.

**Scranton Truth:** The most admirable band concert Scranton ever heard.

**Washington Post:** A radical departure from anything of the kind ever attempted. It is well conceived and the result picturesque and admirable. A great band.

tremendous fidelity to the original, and finding much besides that is artistically praiseworthy, he questions whether the best fidelity is absolute literalness. He claims that sentiment, color and even the movement of the German text are often impeded by a "too servile following of literal wording." He cites as an example Siegmund's words:

"Wess Herd dies auch sei,  
Hier muss ich rasten."

In English, as near as possible:

"Whatever place this may be, here must I repose"—repose, however, having the sense of a complete abandonment of fatigue—"I can go no farther."

Wilder makes it read:

"Quel que soit ce foyer, il ni abrite ou je meure." Good in sense, but faulty in having twelve syllables instead of nine.

Ernst, however, writes:

"Qu'importe où je suis! là—je m'arrête." (No matter where I am! there I stop.)

This M. Kufferath boldly declares to be "affreux."

"It adapts itself perfectly to the music, certainly," he says, "but the pathetic movement of the phrase is wholly lost."

Again he speaks of the passage where Siegmund, recovering consciousness, calls for drink with the feverish movement of a man choking to death. He cries in the original: "Ein quell! ein quell!" with a notation that is an absolute cry.

M. Ernst, passing by the French expression, "De l'eau! de l'eau!" of equivalent rhythm, chooses instead: "Une source! une source!" which literally means a spring, as does quell. But the use of the word in the two languages is so essentially different that the idea of a dying man calling for a whole spring with which to quench his thirst not only lacks pathos, but borders on the ridiculous.

At the same time "de l'eau! de l'eau!" would be perfectly poetic in French, while, should Siegmund cry out "Wasser! Wasser!" (its equivalent), the house would roar with laughter.

And so it goes, all going to prove that verbal literal translation is unsatisfactory, if not impossible. Imagine, then, one attempting a translation without a thorough knowledge of the two languages or being a thorough musician! Yet it is done by such.

Doubtless much of what is considered the "homeliness" or "tediousness" of Wagner opera is due to malinterpretation by singers, actors, translators and by false placement and size of orchestras. It does not stand to reason that an orchestral work arranged with a Bayreuth invisibility in view could sound appropriate in a small concert hall with the great sound cyclone in front of the singers. No doubt many people sing and play Wagner to-day whom the composer would kill were he to hear them.

What the French object to in the operas is the immense amount of vocal conversation. Hour after hour of immense solo declamations without a single duo, quartet or chorus to vary the monotony! They are willing to concede the ballet even, but the monotony is massive. What of Wagner is done in Paris is very well done. "Tannhäuser," "Lohengrin" and "Walkyrie" have been done entire. "The Meistersingers," the last and fourth, has been given wholly, and in French.

The Nuitter version will be used in the "Tannhäuser" fragment concerts to be given soon in the Salle d'Harcourt.

After the "Tannhäuser" venture here the French, who are extreme conservatives anyway, have been afraid of Wagner. Pasdeloup it was who gradually coaxed back the startled spirits. He commenced with "Rienzi" fragments then stopped for a time, then the overture of "Tannhäuser," then large parts of "Tannhäuser" and "Lohengrin" by the Société des Jeunes artistes du Con-

servatoire, then choruses, then overtures of "The Flying Dutchman" and "Meistersingers."

Capoul Taine and Nilsson helped the popularity. Finally whole acts came to be given, and the French taste with which selections were made and the works staged appealed. Then Colonne and Lamoureux, well equipped with popularity and means, caught the ball and it has been swelling in proportions ever since.

Lamoureux introduced "Parsifal" on Good Friday. The "Marche-funebre" and "Crepuscule des Dieux" were made to serve their turn. Van Dyck interpreted. Lamoureux lately has been giving whole concerts in Wagner. The Société des Concerts du Conservatoire gave the "Tannhäuser" overture for the first time thirty-nine years after its production in Dresden!

In speaking of the first attempts at translation I neglected to mention the name of a young French poet, Edmond Roche, who was earnestly engaged in the work on "Tannhäuser" when death called him from the completion of the task.

A M. Henri Lafontaine was the first adapter of the poem of "Nibelungen," in '76.

What an interesting study is musical progress!

\* \* \*

I am sorry to throw a dissonance into our Franco-American exchange by speaking of American organists who do not pay for their music bought (that is, ordered) in Paris. There are two or three who not only forget their duties to Parisian editors, but ignore statements sent two, three and four times to them in New York. Anyone who knew French nature could not possibly do such a thing. Defraud anyone on earth but a French artist. And the editors are artists as well as the composers.

\* \* \*

M. Santiago Rieva, the young pianist who made a flying trip to America this summer to visit friends and look at the Nouveau Monde, is back in Paris and already at work teaching and writing.

M. Ambroise Thomas, of the Conservatoire, is back in perfect health.

The Colonne concerts commence on October 14. All through October competitions for admission to the Conservatoire take place. Admission in all departments is more difficult than ever this season, and, as usual, there are fifty demands to one place. M. Mangeot, the eminent director of the "Monde Musical," suggests increasing the number of piano classes. The demand is earnest, the supply should be forthcoming.

It is not generally known that the vital principle in the Sydney, Australia, organ loft is Belgique. Born in the musicians' nursery, Liège, M. Wiegand studied in the Conservatory there, became professor and continued his studies under Lemmens and Mailly. During twelve years he gave over 500 concerts in Europe, the last at Albert Hall, London, on the grand organ there. He was chosen organist by the municipality of Sydney over 105 competitors. So when we hear so much about Sydney it is really a reflex of European art. Besides the classics, and the grand operas with Wagner at the head, strong preference is given on Mr. Wiegand's programs to the French masters—Lefebvre-Wely, Dubois, Guilmant, Gigout, Widor, Salomé, Franck and others.

In the Lamoureux orchestra are 150 executants. This coming season twenty concerts will be given in two series of ten concerts each. There will also be many extra concerts with the aid of celebrated singers and virtuosos.

The Opera House is wholly given over to Otello, Iago, Desdemona & Co. Verdi is savagely nervous. He plays the piano half the time himself, sees to everything, hears everything and keeps strictly to himself in the Grand Hotel, where personne is not admitted. Boito and Ricordi are both here also.

Apropos of Verdi, M. Carvalho, director of the Opéra Comique, speaks of the time when he and Maurel were to

gether pupils of the Conservatoire under Auber's directorship. As two of the most promising students, they were made much of, and Auber had them sing at the Imperial Chapel and at the Tuilleries concerts.

They were also chosen to sing as the two Flemish deputies in Verdi's "Don Carlos," then given in an opera house on Rue Peletier here. It seems that the rôles of the six Flemish deputies, instead of being sung by ordinary coryphées, were distributed among six of the best pupils of the Conservatoire. Maurel, Carvalho, Lassalle and Devoyod had the front places, and being sixteen and in their pride of first appearance, sang with such ardor and warmth that Verdi, who was present, came quite across the house to see them, exclaiming:

"Is it possible that these six young men have given such splendid sonority! If separately you have the qualities which you show in ensemble I can assure each of you a brilliant future."

Maurel and Carvalho, how little they thought that twenty-eight years afterward they should be together associated with the master in the successful production of his "Falstaff," one as his principal interpreter, the other as director.

The press in general has been eulogistic of Nikita as "Mignon." Those who read have little idea of what it means for a foreigner to make a débüt on a French stage.

M. Ferand made his débüt as "Lothario" in the same play. Pupil of the French Conservatoire, he had the advantage naturally in the points of finesse, which the French demand, and all other training than Parisian fails to produce. Son of a colonel, he has also been an officer.

Calvé is engaged certainly in the Paris Opéra Comique for a series of representations, to commence in November.

"L'Art Musical" va mourir. Madame Leduc, actual head of the music publishing house of Alphonse, Leduc & Co., finding that her many duties do not permit of the attention she would wish to give to the paper which represents the house, has decided to suspend publication. It will probably be united with the "Guide Musical."

A reader of the "Figaro" raises his voice against the wholesale ridicule of the English which has become a habit of the Paris Café Concert—especially, he remarks, when so many of the songs which are made the medium of this discourteous sentiment are borrowed from England.

To the "Mistakes made by Americans coming to Paris" should be added "Keep your silver, copper and gold pieces of French money in separate compartments of your portemonnaie, at least until accustomed to their usage." The unnecessary waste of money that is constantly occurring through carelessness is sufficient excuse for this seemingly banal precaution.

Judic and Yvette Guilbert have both returned and now the café concert culte is happy. Over 6,000frs. were "taken in" on the first evening of Judic's return, and over 30,000frs. worth of tickets are already disposed of in advance.

A short time ago the durations of different popular operas were given in THE MUSICAL COURIER. To these should be added a few comparisons of the Wagner operas at Bayreuth and Munich:

"Tristan and Isolde," 1st act, 1 h. 20 m.; 2d act, 1 h. 15 m.; 3d act, 1 h. 15 m., or 3 h. 15 m. in all.

"Parsifal," 1 h. 45 m.; 1 h. 15 m.; 1 h. 20 m., or 4 h. 20 m. in all.

"Rheingold," 4 h. in all.

"Valkyrie," 1 h. 5 m.; 1 h. 30 m.; 1 h. 25 m., or 4 h. in all.

"Siegfried," 1 h. 20 m.; 1 h. 15 m.; 1 h. 25 m., or 4 h. in all.

"Götterdämmerung," 1 h. 50 m.; 1 h.; 1 h. 20 m., or 4 h. 10 m. in all.

Rehearsals of "La Vivandière" are in progress, M. Benjamin Godard being quite recovered from his long illness.

M. Leoncavallo has informed M. Roger, of the Société

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Protective des Editeurs, Authors and Compositeurs de Musique, that he does not accept the arbitrage of the commission in reference to his disagreement with M. Catulle Mendès, the poet. It is probable that a suit may ensue.

"Faust," "Samson et Delila," Widor's "Korrigane la Valkyrie," "Thais" and "Salammbô" have been holding the audiences at the Opéra.

"Hulda," the posthumous opera of César Franck, will soon be given at Lyons, under the direction of M. Campo Casso.

Brunneau has another work in hand, taken from a Zola romance, "La Faute de l'Abbé Mouret," destined for the Opéra.

The Champ Elysées is left in total obscurity by the closing of the various café concerts that border the drive. What a rich sarcasm of fact!

The tenor Tamagno listened to "Samson et Delila" at the Opéra and "La Femme du Claude" at the Renaissance while in the city on his way to New York. He went by way of Mexico.

M. Paul Wiallard, the tenor, formerly of Paris, now director of a conservatoire in Canada, and well known also in New York, has returned home after a short visit here. He sang with his usual success at the Figaro "five o'clock" just before his departure, and was enthusiastically applauded.

Leduc is publishing a collection of six pieces for organ and harmonium, by M. Henri Dallier, organist of St. Eustache. The title of the collection is "Messe Nuptiale," as the pieces are destined for use during the marriage ceremony. He is at work also on a trio for piano, violin and violoncello, which is not yet finished.

Madame Roger-Miclos, who is not only the best woman pianist in France, but has an excellent reputation in England and Germany also, goes to America in January under the management of Mr. Rosinsky. Mme. Miclos is certain of a warm reception in America.

M. Alfred Ernst has been made musical critic of "La Paix." He is actually engaged on his second volume of "l'Art de Richard Wagner." His "La Valkyrie" is not rhymed following the original poem. "The Meistersingers" is partially so, sufficiently to indicate the difference between the lyric passages and the simple musical discourse.

FANNIE EDGAR THOMAS.

### Dresden Letter.

DRESDEN, September 28, 1894.

SINCE August 1 two Wagner "Nibelungen" cycluses have been going on here. The first opera "novely" was a very old opera, "Hamlet," by Ambroise Thomas, which had been revived, partly I suppose to give Miss Teleky an opportunity to appear in an effective rôle, which she did great justice to. Miss Teleky, vocally and histrionically, was an exceedingly good "Ophelia," certainly one of the most beautiful representatives of that part. The mad scene and the end of the third act—her death in the waves—were so magnificently done and so well rendered, technically, that one cannot easily forget them. The Swedish folk-song, "Djupt i hafvet," in that same scene, is of a magic effect, after the melody is taken up pianissimo by the orchestra—"Ophelia" floating along on the waves—beautiful death and a beautiful picture. One must be thankful to Christine Nilsson, for whom this song was introduced into the opera by the composer. Friends of mine still remember the enthusiasm she created by it about the year 1866 or 1867 in Paris.

Miss Teleky, who is now engaged by the opera for a year to begin with, has gained for herself in so high a degree the favor of the public that it is to be hoped Count Seebach, whose intellectual lead of the court stage is so greatly and generally acknowledged, will succeed in securing her for Dresden for some time to come. Mr. Perran, as "Hamlet," acted and sung very well, in spite of an occasional slight indisposition. The other members—Miss Chavaune, the "Queen"; Mr. Nebuseleka, "King"; Eichberger, "Polonus"; Erl, "Laertes," &c., not to forget the nonpareil orchestra—all contributed to the success of the evening.

The score is partly very fine musical work, but oh, about

the book! It is only a miserable caricature upon Shakespeare's grand play, and ought to have been called anything but "Hamlet." There is the weak point, which never will help the opera to equal popularity with, for instance, "Mignon," by the same composer.

Among opera novelties accepted for this season are "Ghismandi," by Eugen d'Albert; "Trolicht" and "Sigris," by Grammann, and "Hänsel and Gretel," by Humperdinck, the musical value of which is greatly acknowledged also by Ludwig Hartmann in the "Dresdner Zeitung" after its first performance in Leipzig, September 21.

Miss Laura Friedmann, who for ten years has been a useful member of the Dresden Court Opera, on September 17 gave her farewell concert here, previous to her departure for New York, where she, I am told, will begin her activity in the new opera "Mataswintha," by Scharwenka. She gave the great aria from Mozart's "Il re Pastore," and songs by Schubert, Brahms, Strauss, L. Hartmann and others.

Miss Friedmann's numerous friends in Dresden on this occasion had assembled to wish her success and good luck in the New World.

Next month sets in with no end of concerts. Lilli Lehmann for the 9th and 11th announces two Liederabende with excellent programs. She will sing: by Cornelius, "Brautlieder," "Untrein," "Veilchen;" five songs by Wagner; "Erlking" by Schubert, and some quite new compositions to Dresden by Reinhold L. Herrmann, from New York, "Dunja und Abendsegen," "Salomo," "Kindlieber Sinn," &c. Also, Mr. William Keith, the American baritone, will be heard here in November. On the 10th (October) is the grand charity concert for the benefit of the Vincentius Verein, under Schuch's lead, with the assistance of the Misses Malten and Wedekind, Mr. Scheidemantel, Anthes and others. On the 12th the first symphony concert by the Royal Orchestra takes place, when, among other works, Smetana's "Vyschrad" will be produced. The good news has also reached us that no one less than J. I. Paderewski is going to be one of the soloists of these same Royal Orchestra concerts, which I consider one of the greatest musical enjoyments mortal man ever may look forward to. Mr. Jean Louis Nicodé will give four orchestra evenings, Mr. Treuhler a series of three popular concerts, Mr. Rappold four quartets, Mr. Petri also four chamber music evenings; so have we not got enough to begin with? We hope besides to have one Smetana opera this year in the Residenz Theatre, under Dellinger's lead, probably "Der Kuss" (Hubieka).

Teachers of piano, violin and singing are daily returning from their summer vacations, and some, I hear, are nearly fully occupied already, among these our exquisite singing maestra, Miss Natalie Haenisch, who spent her summer in the Bavarian Alps. Miss Haenisch, the only representative in Germany of the famous Delsarte in Paris, trains the voice after the old Italian method, achieving thereby the most wonderful results, which, among others, Miss Eliza Wiborg—the "Elizabeth" of Bayreuth—a former pupil of Miss Haenisch, has so brilliantly proved true.

Some American artists this summer had the kindness to call upon me, whose works and musical strivings I hope to find space to speak of at another time, my letter having already assumed more than its usual length.

A. INGMAN.

### "The Secret of Vocal Power."

THE intrinsic tone of the vocal chords is a composite sound. The voice, as we hear it, is a more or less imperfect reinforcement of the intrinsic tone. Quality, according to Helmholtz, Ganot, Taylor and others depends upon the number, order and relative loudness of the component parts of the tone. When certain of these parts become prominent we have a vowel sound, and for different vowels different parts are accented. From this we see that the parts of the intrinsic tone are under control and can be modified a little, as in vowel formation, or much, as is the case when the tone is nasal, hollow, shrill or rough in quality. Since we are able to develop certain parts of the tone a simultaneous development of all the

parts should be possible. Each element of the intrinsic tone has a particular resonator, and it is on the symmetrical development of these that the perfect tone depends.

While singing place the hands on different parts of head, neck and body above the waist line and the vibrations of the resonators can be felt. All these, whether vibrating in unison with the fundamental tone or the upper partials, are producing tones themselves, which unite with and increase the compound tone. If one wishes to reinforce the sound of the tuning fork he either places the fork on a resonating surface or holds it over an air chamber. In the case of the voice both these means are at hand. The larynx is not only placed in close proximity to the spinal column, by which the tone is strongly reinforced, but is also situated in a central position in the highly elastic and resonant tube which connects the air chambers in the chest and head. From this position of the larynx the sound waves pass into the air chambers both above and below the larynx, thus transmitting the tone to the resonators which surround these chambers. Now the vocal chords, the air in the chambers and the walls of these chambers all vibrate together in the production of each compound tone, but the power of the tone depends upon the amplitude of their vibrations, the density of the air in which the tone is produced, and the proximity of the resonators.

The question now arises, are these conditions variable? Yes. Dr. Hutchinson estimates that the pressure which can be brought to bear upon the air in the lungs may reach 1,000 pounds. By means of this muscular force the air in the lungs can be compressed until its density is very much increased and the tone, therefore, strongly reinforced. Certain resonators, such as diaphragm, ribs, trachea, ventricles, walls of pharynx, tongue, soft palate, nostrils, lower jaw and lips are adjustable. Therefore we are able to increase the dimensions of the air chambers, which also increases the power of the tone. Moreover, this increase in size of the air chambers makes greater amplitude of vibration possible, both of the vocal chords and the resonators. "The secret of vocal power" is no secret. The intrinsic tone is simply a compound sound, all the parts of which are reinforced by their own particular resonators and in the ways which have here been pointed out.

GEORGE E. THORP.

**Bissell Writes an Opera.**—The Pittsburg "Leader" gives the following information regarding "Luciella," a new opera by Mr. Simeon Bissell, followed by nearly a column of praise from theatrical and musical experts:

An opera built upon original lines has made its appearance here in the libretto and score form. If all the good things said by those who have examined it are correct it stands an excellent chance of proving a great success and of bringing renown to the Pittsburgher whose work it is.

The writer and composer of this opera, the name of which is "Luciella," is Mr. Simeon Bissell, the well-known musician of this city. During the time which Mr. Bissell was mentally growing this literary and musical work, a few of his most intimate musical and literary friends were permitted to read, see and hear excerpts from both the book and music score. The expressed opinions of these friends encouraged Mr. Bissell in his work, and now the entire score is completed.

The opera is satiric in its character, and deals with an aristocratic, American fad.

Mr. Bissell has submitted his work to the inspection of experts in such matters, and the verdict is that this well-known composer has produced a very superior work, which is full of originality, both as to the plot, development and musical setting.

In the libretto Mr. Bissell has exhibited undoubted skill in creating characters representative of the dramatic persons for the development of the finely conceived plot.

The humor produced by the complicated and perplexed situations is perfectly natural. There are also some intensely dramatic climaxes produced by startling surprises.

The music is as original as the libretto and as full of melody, while the harmony is of that character which the average music lover can enjoy as well as the musician.

**A New Song.**—A new song by Miss Nina Picton, "Maiden With the Eyes of Blue," has been published by Houby, Haviland & Co. The song musically and in point of sentiment is well worthy of consideration.

**Eugene Oudin Ill.**—Eugene Oudin, the well-known American baritone, was stricken with paralysis while singing at a concert in London Saturday evening.

His wife, formerly Louise Parker, is with the sick man.

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BRITISH OFFICE OF THE MUSICAL COURIER,  
15 Argyll street, LONDON, W., October 10, 1894.

**M**R. WATKIN MILLS has concluded arrangements for going to America the first week in December. He has already secured several engagements through his agent, Mr. F. Vert, among them being the Haydn and Händel Society, of Boston, for "The Messiah" on December 23 and 25. Mr. Mills tells me that he will be very busy up to the time he leaves and is refusing many important engagements in order that he may revisit the country which showed such appreciation of him last year. Besides several important provincial engagements, he will sing in "The Creation" for the Queen's Hall Choral Society on the 18th inst., an important concert at Cardiff on the 24th and the Cheltenham Festival on the 30th. He also sings the bass part in the "Choral Symphony" at the Richter concert on October 20.

Madame Patti, after her operatic season in Nice, proposes to give several concerts in Germany, where she will sing some selections from Wagner. Among them will be "Elizabeth's" apostrophe to the "Hall of Song" from "Tannhäuser," and some of "Elsa's" music from the first act of "Lohengrin," together with a song called "Dreams." This will be her program at Berlin, and at other cities she will vary it somewhat.

Herr Johann Strauss, the "Waltz King," as he is called in Vienna, celebrates his jubilee on the 15th inst., and smart society, in which he is a great favorite, is eagerly waiting for his new waltz, which will appear then for the first time. It will be just fifty years since, with bow in hand, he made his débüt in the Domayers, the fashionable resort outside the gates of Schönbrunn. Since that day thousands of his waltzes and those of his brother have traveled round the world, enhancing the reputation gained by his father, who composed the "Vienna" waltz, which enlivened many a dance before the days of railways and telegraphs.

The first performance of the new English opera "Jeannie Deans," by Mr. Hamish McCunn, to libretto by Mr. Joseph Bennett, will be given at the Lyceum Theatre, Edinburgh, on November 18. The soloists engaged are Mr. Alec Marsh, Mr. Pringle, Mr. Frank Wood, Mr. E. C. Hedmont, Miss Esty, Miss Meisslinger, Miss Minnie Hunt, Miss Lina Harwood, Madame Barth, and Madame Marie Duma in the title rôle. Mr. Claude Jaquinot will conduct, and Mr. T. H. Friend generally superintend the performance.

Last Saturday at the Crystal Palace a second program of opera in costume was successfully given. Two weeks ago, it will be remembered, "Philemon et Baucis" was the means of attracting a large audience, and on this occasion Wagner was selected. Mr. August Manns conducted, and the concert opened with the overture from "Tannhäuser." The vocal excerpts in the first part were "Star of Eve," by Mr. William Ludwig, from the same opera; the prayer from "Rienzi," by Mr. John Probert, and "Hans Sach's" monologue from "Die Meistersinger" by Mr. Henry Pope. In the second part act second of "The Flying Dutchman" was given with Miss Chrystal Duncan as "Senta," the other parts failing to the vocalists previously mentioned.

Madame Calvé has promised to give a few performances at the Opéra Comique before she commences her Continental tour, and makes her reentrée in Bizet's "Les Pecheurs des Perles," singing afterward in "Traviata" and creating "La Navarraise" in France.

The program of the Cheltenham Festival, which takes place next month, includes Haydn's "Creation," Mr. Lee

Williams' "Song of Praise," a comparatively new production; Barnett's "Ancient Mariner," Gounod's "St. Cecilia," and a concert performance of Mascagni's "Cavalleria Rusticana," besides a new choral work by Sir Herbert Oakley, entitled "The Glory of Lebanon."

"Little Christopher Columbus" sees its 350th performance this week, and Mr. Horace Sedger has arranged an appropriate souvenir, with which every visitor will be presented. I see by to-day's announcements that Mr. Gilbert's new opera will be put on at the Lyric Theatre the last of this month instead of at the Prince of Wales, where it was originally announced to take place, and judging from this the days of "Little Christopher" are numbered.

Last week Mr. Wilbert Beale died at the age of sixty-five. He has played an active part in the musical world of London for over thirty years. He was one of the first to advocate and elaborate the system of three years' payments for musical instruments. He was for some time connected with the firm of Cramer & Co., then known as Cramer, Beale & Wood, of which his father was a partner. Under the nom de plume of "Walter Maynard" he has contributed much to current musical literature. At one time he organized some musical competitions at the Crystal Palace, at one of which Miss Anna Williams, who was then entirely unknown, carried off first prize.

Dr. Hans Richter gave the first concert of the London season at St. James' Hall on Monday night. This was the first of the three which the celebrated conductor will give in London this season. Out of a program consisting of such masterpieces it is hard to say which was most appreciated, but of the purely orchestral works I am inclined to award the palm to the "Siegfried" idyll, which was rendered with a delicacy and poetic feeling which it would be impossible to surpass. Richter, it will be remembered, took part in that first performance at Triebeschen on Madame Wagner's birthday, when in the early dawn the musicians gathered in front of the villa by the Lake of Lucerne, the master himself conducting. This was preceded by Weber's "Euryanthe" overture, Dvorák's "Scherzo Capriccioso" and Beethoven's Seventh Symphony being the other orchestral numbers. Two vocal selections from Wagner were introduced on this occasion, Hans Sach's Monologue, "Wahn wahn," from "Die Meistersinger" and Wotan's "Farewell to Brunnhilde," from "Die Walküre." The vocalist, Mr. David Bispham, received a hearty welcome on his appearance, and after the second of his solos was recalled again and again, Dr. Richter being as enthusiastic as anyone over his singing. Particularly beautiful was his rendering of the passage beginning "Wie fiedsam truer Sitten," in the first, and the invocation to "Loge" in the second selection. It is almost needless to say that the hall was crowded, and that Dr. Richter was applauded most enthusiastically at the end of each number.

On the same day Miss Ethel Bauer, who has recently been studying under Leschetizky at Vienna, made her re-entrée at Messrs. Broadwood's piano rooms. Her playing shows a wonderful improvement, and she bids fair to become one of our leading pianists. Her brother, Harold Bauer, has been studying for the past two years in Paris under the direction of well-known teachers.

Rumors are again current that Sir Augustus Harris will open a season of opera at Covent Garden next month. Chamber concerts at South Place Institute commenced on Sunday, and the People's Concert Society have also commenced their operations, giving excellent music, that is appreciated by the laboring classes.

Among the excellent lectures before the Tonic Solfa Conference at Sheffield, last week, were Mr. H. Coward's work on the relation of the Tonic Solfa system to harmony, counterpoint and orchestration; the president's on school music at home and abroad, Mr. William G. McNaught on Tonic Solfa in secondary schools, and Mrs. Behnke on the voice, its mechanism and management. The latter explained the different methods of breathing, illustrating her remarks by diagrams, and insisted on the necessity for careful training in diaphragmatic and lower costal inspiration, and also in the careful economy and management of the exit of the air in tone production. The manner in which the vocal ligament or chords act in gentle or deep breathing, in voice use and in the different pitches of the voice, in speaking and in singing, was shown by means of large working models of the larynx and its muscles. Passing to the important subject of reinforcement of tone, in

the resonance chambers of the throat, mouth and nose, Mrs. Behnke showed a large working model of the soft palate. There was a large and highly appreciative audience, who testified their approbation by hearty applause. A vote of thanks was passed on motion of the chairman, Mr. D. Allen, of Glasgow.

I have just learned that Mr. Mockridge has been engaged by Mr. Henschel for his second symphony concert, to sing the tenor aria in Gluck's "Iphigenia in Tauris."

M. Emile Zola has agreed to write an original libretto for M. Bruneau to compose music to, and it is expected that the new work will be brought out at the Paris Opéra House next spring; it is sketched out to be in four acts and five tableaux.

Signor Verdi is in Paris superintending to the minutest detail the rehearsals of his "Otello," which will be produced at the Opéra on Friday night. The President of the Republic will attend in state, and many other prominent people have signified their intention of being present. At the dress rehearsal yesterday Messieurs Bertrand and Gailhard, the directors of the Opéra, Signor Boito, Signor Ricordi and others were present. The Maestro seems to be satisfied with the way in which they take up his work.

#### The Birmingham Festival.

This triennial festival, a due announcement of which I gave in THE MUSICAL COURIER of September 12, took place according to arrangement last week, commencing on Tuesday and lasting four days. The net receipts in 1891 were £5,516, and I see by the report of the committee that it is estimated that the profits this year will be something over £4,000. The attendance was 12,184, or about 900 less than at the previous festival. So far the receipts have amounted to £13,207 and it is expected that considerably more subscriptions will come in.

The festival opened with a performance of the "Elijah," according to custom, and this makes the seventeenth time that this oratorio, which seems to enjoy the blind adoration of the English musical public, has held the post of honor at Birmingham. It will be remembered that this work, which has so steadily grown in popularity, first saw the light of public performance here. The artists who took part were Mr. Andrew Black, in place of Mr. Santley, who has previously filled the title part for some thirty-three years; Madame Albani and Miss Anna Williams divided the soprano music, and Miss Hilda Wilson and Miss Marian McKenzie the contralto. Mr. Lloyd was the principal tenor, and the other soloists were Mr. Brereton, Mr. Iver McKay, Mr. T. Horrex and Mrs. Hemming. The chorus sang remarkably well, the beauty of the tenor voices especially exciting comment. It is claimed that the volume and quality of tone of the tenors of the Birmingham Festival chorus is not equaled by any in England.

Berlioz's "Te Deum" with three choirs, orchestra and organ, opened the evening performance. This work was dedicated to the Prince Consort, but was not heard by the English public until 1885 when it was given at the Crystal Palace. Since then it has been performed several times, the most notable occasion being the celebration at Westminster Abbey in honor of the Queen's Jubilee. Mr. Iver McKay did full justice to the tenor music in the "Te Ergo Quaesumus." Here again the male voices contributed largely to the beauty of the effect secured by Dr. Richter, and probably this may be considered the finest performance of the work ever given in England.

Following this was Brahms' symphony in D, which seemed to be highly appreciated by the audience, judging from the outbursts of applause. Dr. Mackenzie's Nautical Overture, conducted by the composer, and Liszt's fourth Hungarian Rhapsodie completed the orchestral portion of the program. The vocal excerpts were the beautiful dialogue between Hans Sachs and Eva, from the second act of "Die Meistersinger," sung by Mr. and Mrs. Henschel, preceded by the monologue from the same scene by Mrs. Henschel. Handel's "Lusinghe più care," sung by Mrs. Henschel, completed the program of the first day.

Wednesday saw a goodly gathering of musicians, but a notable falling off of amateurs, for the important novelty of the festival, Dr. Hubert Parry's "King Saul." Although this subject has been treated by Händel, Dr. Parry's disposition of the story, his selection of the incidents and his treatment are so entirely different that there is no chance of comparison. As on former occasions, he has been his own librettist, and while as a whole following the

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Bible narrative, he has in many cases changed the text. He has treated it in four acts and eight scenes, touching on the principal events in the life of King Saul. In the first scene "Samuel" and the people take part, and the second opens with "Saul's" greeting by the maidens drawing water at the well, and his being chosen king is announced to him by "Samuel." Then comes the victory over "Amalek," and now we first see the "Evil Spirit" that continually tempts the king to wrong.

The first temptation is to preserve the spoil, which he knows he ought to destroy. This act of disobedience is closely followed by the defeat of "Goliath," after which "Michal" leads the people to sing "David's" praise, and the "Evil Spirit" takes the opportunity of arousing the king's jealousy, and the second act is brought to a very dramatic close. The first scene of the third act is entirely lyrical. "David" and the people sing a psalm, and he joins "Michal" in a duet, and here Dr. Parry has introduced part of the "Song of Solomon." The "Evil Spirit" again stirs up "Saul" against "David," but eventually the king's better self rises, and he is reconciled. "David's" departure for Ziklag gives an opportunity for effective chorus, "The beloved is in the hand of the Lord," with which the people comfort "Michal." In Act IV. the "Evil Spirit" foretells the defeat of the Israelites and persuades "Saul" to inquire of the "Witch of Endor," who proclaims the doom of the King. The lament of "David" and the people brings the work to a gloomy ending.

Not being able to attend the performance myself, I quote herewith regarding the music from the "Times":

"If the music to which this finely conceived libretto is set presents no moment of such overwhelming and obvious impressiveness as the exploit of Judith or the lamentation of Job, it has manifold beauties and is not wanting in passages of real sublimity. Not a page in the work but is worthy of the only composer who could possibly have written it; and whether we have regard to the grandeur and dramatic force of the conception, the masterly treatment of vocal and instrumental portions, or the actual melodic inventions, we must assign 'King Saul' a place beside the two works just referred to. Into the elaborate structure of the work, with its series of telling leading motives, we have not space to enter. It must suffice to point out the interesting use of the most prominent of these, a theme beginning with three ascending notes, as representing the person of 'Saul' himself. In many guises and developments this, like the other, is presented, and always with happy effect. The characters which are most prominent and are most admirably individualized are those of 'Saul' (baritone) and the 'Evil Spirit' (mezzo-soprano). The utterances of 'Samuel' are impressively set for bass, and those of 'Michal' for soprano."

"A less salient figure than these is that of 'David' (tenor), whose music, vocal and melodious as it is, fails in some way that is hard to explain of complete conviction. His first entry, and indeed the whole scene of the slaying of 'Goliath,' is a little lacking in effect; possibly by reason of the battle choruses that have already been sung. This said, we have nothing but admiration to bestow on the new oratorio. The beautiful introduction, in which the various themes are interwoven with excellent effect, the first chorus, the charming semi-chorus of maidens at the well and 'Saul's' buoyant solo in the first act; the splendid chorus in the second, 'Glory to Saul,' which called forth applause that could not be restrained; all the music of the 'Evil Spirit,' with its characteristic orchestration, and more especially the solo passage which closes the act, after the people have sung the praise of 'David'; the exquisite chorus at the beginning of the third act, 'Rest, ye that are weary with warfare,' the lovely psalm for tenor and chorus, 'Let us lift up our eyes unto the mountains,' than which the composer has given us nothing of more enchanting beauty; and the dialogue between the lovers, conceived in the most expressive and sincere manner, yet provoking no feeling of incongruity with the rest of the work—one and all of these are numbers of rare and individual beauty. The most striking part of the work is yet to come; the scene of 'David's' flight, the almost jovial song of the soldiers, with its quiet ending, leading to 'Saul's' impressive dream, 'Michal's' lamentation, with its wailing passages in the upper register, and the chorus already spoken of—these prepare us for the wonderfully fine scene of the witch and her prophecy, 'Wilt thou take vengeance, O Almighty?' in which certain characteristic traits of Hebrew music are skilfully introduced. The final elegy winds up the oratorio most appropriately, but with a feeling of sadness that is relieved by no such outlook into the future as makes the close of Browning's 'Saul' bright as with the glory of sunset."

The performance of the work was given under the composer's own direction, the soloists being Mr. Henschel, in the title part; Miss Marie Brema as the "Evil Spirit"; Miss Hilda Wilson in the contralto music; Miss Anna Williams as "Michal"; Mr. Andrew Black as "Samuel," and Mr. Edward Lloyd as "David."

This was followed in the evening by a performance of the late Arthur Goring Thomas' posthumous cantata, "The Swan and the Skylark." The libretto for this was taken

from one of Mrs. Hemans' poems, "Songs of a Guardian Spirit," and incorporated with this are well-known quotations from Shelley, Keats, and a prologue written by Julian Sturgis. Dr. Stanford completed the orchestration of the work according to certain directions found in the manuscript. The prologue and epilogue were sung by Mr. Brereton, Mr. Lloyd taking the tenor music, Mme. Albani the soprano, and Miss Marie Brema singing the contralto part. This was followed by Sullivan's "In Memoriam" overture, thus concluding the first part. The second opened with Mendelssohn's "Hymn of Praise," which also has the distinction of being first introduced to the public at Birmingham. The solos were sung by Mme. Albani, Miss Marie Brema and Mr. Lloyd.

On the third day the morning performance was taken up by "The Messiah," with a much smaller attendance than is usually accorded to this favorite, which looks as if public taste would approve of its being eliminated from the program in 1897. Mr. W. S. Stockley, who has so skillfully trained the chorus, conducted. Miss Hilda Wilson, Mme. Albani, Mr. Iver McKay and Mr. Brereton took the solo parts.

In the evening Beethoven's "Egmont" overture preceded Mr. Henschel's new setting of the "Stabat Mater." Speaking of this, the "Times" says: Like many another composer, this versatile artist has fallen under the spell of this beautiful hymn, and, as in cases too numerous to record, a certain Italian element has passed into the music of one essentially German in his habits of musical thought. The fabric of the music is largely built upon a theme that is virtually the inversion of a certain famous ecclesiastical intonation; it serves as a ground-bass for the orchestral introduction, and the opening words are sung to it in the soprano part. The opening number is remarkable for rich and ingenious harmonization, and for the effective alternation of the solo quartet with the choral parts. The "Quis est Homo" is set as a tenor solo of most melodious and expressive kind, admirably written for the voice, and accompanied by the choir. In the "Pro Peccatis," which starts with a vigorous and impassioned passage for choir, the entry of the solo voices at "Vidit suum dulcum natum" is beautifully managed, and the following alto solo with a very subordinate three part chorus, "Eia Mater," is another number excellently devised for the singers. A soprano and tenor duet, still with choral accompaniment, "Fac me vere," and another quartet and chorus, "Virgo virginum præcincta," cleverly written on a theme which scarcely strikes the hearer as containing special promise, lead to the "Inflammatus," set with much pomp and circumstance in the orchestral parts.

After a suave episode for the quartet, "Fac me cruce custodiri," and a short passage on the same words for bass solo and chorus, the "Inflammatus" is resumed, and at its close the words "In die judicii" give opportunity for a most effective reference to the theme of the hymn "Dies Irae." The "Quando corpus," beginning as a six part chorus of admirable construction and sustained interest, introduces the solo voices one by one at the words "Paradisi gloria," on a beautifully vocal theme, which recurs in the alto solo part quite at the close, after a solemn "Amen" for eight part chorus. The composer has orchestrated his work with great ability, and his use of the instruments is nearly always successful. If the new setting of the hymn is remarkable for cleverness rather than distinction, for ingenuity rather than inspiration, it is at least a musicianly piece of work, and altogether worthy of Mr. Henschel's high reputation. The composer conducted it himself, and the solo parts were admirably sung by Mrs. Henschel, Miss Hilda Wilson, Messrs. Lloyd and Andrew Black. The re-

ception of the work was wholly favorable. The beautiful opening number and the expressive "Quis est Homo" were most popular with the audience. The composer was recalled several times.

The evening program further included Schubert's unfinished symphony, Dvorák's "Husitska Overture," and vocal selections from Gounod's "Reine de Saba" by Mr. Edward Lloyd, and Brahms' poetic rhapsodie for contralto solo and male chorus set to a fragment of Goethe's "Harzreise in Winter," the solo being sung by Miss Marie Brema.

Friday morning's performance was well attended, and included Cherubini's Mass in D minor, and Wagner's version of Palestrina's "Stabat Mater," which was first given in England by the Bach Choir in December, 1887. The "Good Friday" music from "Parsifal," and Mozart's E flat symphony completed the program. The "Tannhäuser" Overture opened the scheme for the concluding performance on the same evening. It was followed by Schumann's "Faust," an exceptionally fine rendering of the choral symphony bringing the festival to a close. In the Schumann selection Mr. Oudin made his début and only appearance at this festival. Dr. Richter received an ovation at the close in recognition of the earnestness and faithfulness which he exhibited in making the festival the success it has been.

FRANK V. ATWATER.

### The Boston Symphony Orchestra.

HERE are the dates and programs of the Boston Symphony Orchestral concerts in this city:

THURSDAY, NOVEMBER 1.

Symphony in D (first time).....Sgambati  
Aria.....Mons. Plancon.

Tamburin, Gavotte and Chaconne.....Gluck  
Symphonic Poem, "Phaeton".....Saint-Saëns  
Aria.....Mons. Plancon.

Overture, "Sappho" (first time).....Goldmark

THURSDAY, DECEMBER 6.

Symphony No. 7.....Beethoven  
Concerto for violin.....Mr. Thomson.

Overture, "Wem die Krone" (first time).....Ritter  
"Carnival in Paris".....Svendsen  
Symphonic Poem, "Les Préludes".....Liszt

THURSDAY, JANUARY 10.

Grand Wagner Program.  
Solo numbers by Mme. Nordica.

THURSDAY, FEBRUARY 7.

Symphony No. 3, "Eroica".....Beethoven  
Concerto for violoncello (MS., first time).....Loeffler  
Mr. Schroeder.

Suite, "L'Arlesienne".....Bizet  
Overture, "Genoveva".....Schumann

These concerts will be given in the Metropolitan Opera House.

**Brussels.**—Mme. Simonnet pleased in "Romeo and Juliet," which proved her début in Brussels. The operas to be given include "Tristan and Isolde" and for a change the "Barber of Seville," "Samson and Delilah," "The Portrait of Manon" and "La Jeunesse de Roland," a manuscript opera by Emile Mathieu. The three last mentioned operas will certainly be produced in December. "La Navarraise," "Thais" and "Pagliacci" are promised to follow.

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CHICAGO OFFICE OF THE MUSICAL COURIER,  
220 Wabash avenue, October 30, 1894.

ALTHOUGH there were several concerts the first part of the week, the real opening of the musical season of 1894-5 was the concert of the Chicago Orchestra at the Auditorium yesterday afternoon. This is the fourth year of the existence of the Chicago Orchestra Association. The orchestra was made possible by fifty gentlemen of the city who guaranteed the enterprise to the extent of \$50,000 a year for a period of three years. There was a deficit at the end of each of the three concert seasons which absorbed the whole, or nearly the whole, of the fund. There was a great effort made to secure a renewal of the fund by the same subscribers for another period, but it failed, and this year the guarantors number sixty, and the period is for the current season.

Those interested in the permanent establishment of the orchestra are watching the progress of this year's management with much interest. The failures of the first three years should have the effect of opening the eyes of the managers to the mistakes which caused them. Apparently there is no change so far, but there may be, as consultations as to methods to be used are in progress.

Friday afternoon saw the Auditorium fairly well filled. There were many more present than was the rule at the matinees of last season. Downstairs the house was perhaps half full, and the seats in the great main balcony were apparently all occupied. Mr. Thomas, looking perhaps a little more gray and with the bald spot on his head a trifle larger than it was before his unpleasant experience at the World's Fair, was greeted most heartily as he stepped upon the platform and took up his baton to give the signal for the beginning of the opening number. The personnel of the orchestra is but slightly changed from that of last year.

The first number was Goldmark's "Sappho" overture, which was given its first hearing in Chicago. It is a work which shows the rich instrumental coloring and full orchestration which mark this composer. A first hearing gives the impression that it is not equal in merit to some other works by the same author, particularly the "Rural Wedding" overture. It is, however, intensely dramatic and original in treatment. The opening is unusual. Slow chords for the harps, interrupted and followed by short phrases for the oboe and flute, make a striking and beautiful effect. The varying rhythmic treatment and frequent changes in tempo show that the composer endeavored to depict in music the many moods and feelings of the siren poetess of ancient Greece, and that he is familiar with her story. The second number was Beethoven's seventh symphony; a serenade for string orchestra by Robert Fuchs followed, and the concert closed with the overture to Wagner's "Die Meistersinger."

The playing of the orchestra was generally good. There was, however, at times some roughness apparent, although the playing was steady. Many of the players have been engaged during the vacation in outdoor concerts and under different directors and the unity of tone production suffered somewhat in consequence. However, the orchestra of this year promises to surpass previous results. We are to have both Seidl's and the Boston orchestras here this season, and an interesting opportunity for comparison of the work and methods of the conductors will be afforded, as the players of the Chicago Orchestra are the peers of those of the others.

Tuesday evening Central Music Hall was crowded to its utmost capacity by the audience which attended the concert given in honor of Mrs. Nellie Bangs-Skelton. The concert was a benefit testimonial, and a substantial one it was. Mrs. Skelton is held in high esteem both by the musicians and the public of Chicago. She has been afflicted with serious illness which lasted nearly a year and threatened the loss of a hand for a long time.

The artists who volunteered their services were: Clarence Eddy, the Imperial Quartet, Mrs. Emma Hodge, Mrs. Genevra Johnstone-Bishop, Mrs. Annie Rommeiss-Thacker, Miss Fanchon H. Thompson, George Ellsworth Holmes, W. C. E. Seeboeck, Max Bendix, George J. Hamlin and the Second Regiment Band. These artists are well known throughout the musical world and it is enough to say that they did their best.

George Ellsworth Holmes made his first appearance since

a long and severe illness at this concert. This splendid artist has been near death's door for some time, and his recovery is almost a resurrection. It is a matter for congratulations on all sides that he is still with us in apparently good health and that his magnificent voice will be heard as usual this season in the concert halls of the country. Mr. Holmes contemplated an extended trip to Europe which had to be abandoned on account of this illness, but his loss is our gain.

Margaret Cameron gave a piano recital at Weber Hall Tuesday evening. She has been studying for some time in Europe, and this was her first appearance since her return. Her selections were: Beethoven's sonata, op. 53; a ballade, intermezzo and rhapsodie by Brahms, and three preludes, the F minor étude and G minor ballade of Chopin. Miss Cameron has an honest, even technic, but lacks poetry and expression. Her playing, while commendably free from technical errors, is mechanical, and consequently fails to interest.

The coming week will be well filled with music. Thursday night the Germania Männerchor will give a concert at their spacious and elegant home on North Clark street and Germania place. The Germania Männerchor is one of the leading musical clubs of the country, and spares neither pains nor expense in furthering the cause of music. The concert to be given next week will be one of the finest of the season. The club has engaged the Chicago Orchestra for this occasion, and the concert will be free to members of the club and invited guests. Henry Schoenfeld is the musical director of this organization. He is one of the foremost American composers and musicians. His "Rural" symphony won the prize of \$500 offered last year by the National Conservatory of Music, of New York city.

Tuesday evening Robert Goldbeck will give a concert at Kimball Hall. Tuesday afternoon the first recital of chamber music will take place in the chapel of the Woman's Hall, in Evanston.

Thursday evening the Kunitz String Quartet will be heard in concert for the first time, under the patronage of Mr. Carl Wolfsohn.

Friday night Mr. M. H. Von Ende will give a concert at Estey & Camp's. He will be assisted by Clement B. Shaw, Adolph Erst, Miss Minerva E. Cochran and Mrs. Amelia Von Ende.

The first concert to be given by the Chicago Parlor Entertainments Bureau will take place Friday evening at Kimball Hall. Mme. Josephine Chatterton, Miss Carrie S. Rudolph, the Weber Male Quartet, the Chicago Entertainment Bureau Quartet, Miss Abby Rose Wood, Mr. O. F. Dodge, Miss Paulina Steins and Misses Dodge, McDonald and Barden will take part in the program.

The Conover Concert Company has been engaged for the festival concert to be given at La Salle, Ill., under the auspices of the La Salle Gesang Verein on Saturday evening, November 3. The concert will be under the direction of Carl Bronson. The members of the company are Miss Mary Davis, violinist; Mme. Anna Weiss, pianist; Miss M. Blanche Foulke, soprano, and Carl Bronson, baritone. The La Salle Gesang Verein will close the concert with a chorus.

Genevra Johnstone-Bishop is engaged for concerts in Toledo, Cleveland, Ann Arbor, Detroit, Buffalo, Pittsburgh, Philadelphia, Omaha and Denver during January and February of the coming year.

WALTON PERKINS.

New York Philharmonic Club.—Montclair, N. J., will have this season two concerts by the New York Philharmonic Club. The first one is announced for November 28; the second is to be on January 4, 1895. At these concerts the following artists will assist: Lillian Blauvelt, Clara C. Henley, Conrad Behrens and Dirk Haagmans.

**Success of the New York Celebrities.**—One of the musical treats of the season, and one which will stand out prominently for many seasons to come, was the concert in Y. M. C. A. Auditorium last evening by the New York Celebrities. Every number was rendered in most excellent style. Miss Van Cortlandt is a soprano of marvelous voice. Her tones are as sweet as a bird's, and yet powerful from the highest to the lowest note. Mr. Towns' baritone was also a wonderful surprise to the audience, and many who have heard the most noted vocalists said they never heard his equal. A most delightful number was the duet by Miss Van Cortlandt and Mr. Towns, with flute obligato by Mr. Hentschel. It was one of the sweetest numbers on the program. Mr. Hentschel, the flute soloist, played with rare skill, his execution exceeding anything ever heard in Wilkesbarre. Such combination of running notes seemed impossible for the instrument. Miss Cady, the pianist, although very young, is a graduate of the most noted institutions and showed her excellent training. A return date would probably fill the Auditorium.—Wilkesbarre "Record."

## Yaw.

THE opening concert of Miss Yaw's concert tour took place Thursday evening, October 18, at Metzerott Hall, Washington, D. C. That the young artist was in good form is attested by the subjoined glowing account of her first appearance in the national capital. The "Post," of October 19, says:

Old-timers who cherish in their hearts memories of Nilsson, Parepa-Rosa and Patti in her prime fondly flattered themselves that there is no effect of the human voice which can stir them as they have been stirred, but all must admit a new and indescribable sensation at hearing a voice which can sing nearly an octave higher than these famous song-birds ever soared. This was the sensation enjoyed by a large and representative audience of Washington music lovers at Metzerott Hall last evening. Much had been heard of Miss Ellen Beach Yaw, the phenomenal new singer, who, in point of vocal range, surpasses all the singers of history, and many were the doubts expressed beforehand as to her ability to reach the expectations aroused by these preliminary announcements. But all these doubts were expressed before the concert; there were none heard afterward, for she surpassed all expectations.

It was something of a preparatory surprise when, instead



of the typical prima donna, all smiles and serenity, there glided upon the stage a graceful, girlish figure, clad in simple, flowing robes, and with her light blonde hair coiled loosely upon her head, looking like one of those ideal maidens of the Empire period just stepped from some picture frame. Her manner was so simple and unaffected that her auditors were scarcely prepared for her subsequent performances.

Her opening number was the "Russian Nightingale" song, a dainty little selection and well chosen. At first the tones of her middle register sounded slightly throaty, for it was known to the inner circle that Miss Yaw was suffering from a severe cold. Nevertheless she announced her intention of "singing above" it, and certainly did so. Her upper tones—those usually considered about the limit of a high soprano voice—were clear and flute-like, and above that they are fine and resonant as the harmonics of a violin. The "Villanelle" of Dell Acqua, which was the second selection of this double number, was even better calculated to show the range of her voice, and when with apparent ease she sang to B above high E the audience broke into loud and enthusiastic applause. After that her triumph was assured.

Poch's theme and variations gave ample opportunities for the display of what may be termed vocal pyrotechnics, and Miss Yaw's staccatos and trills are remarkable for ease and accuracy as well as range. Indeed, it is in this style of vocalization that she appears to best advantage, for in pure legato passages her voice sometimes betrays immaturity. As an encore she gave a little laughing song, piquant and Frenchy as could be, and sung with such irresistible spirit that half the audience was laughing with her before she had finished. But undoubtedly her best number was the Swiss "Echo" song, as especially arranged for her.

**Mr. Carl Fique.**—Mr. Carl Fique, whose male chorus gained the second prize at the recent song festival in the Madison Square Garden, desires to accept the musical directorship of one or two first-class societies in New York or vicinity, either male, female or mixed choirs, English or German. Address, 472 Lafayette avenue, Brooklyn.

## Resorts of Musicians.

THERE is no more clannish class of men in this city than the musicians. Theirs is a cult that hangs together through good and evil report. They revolve in a sort of world of their own. They have their own particular joys and sorrows, hopes and ambitions. They also have their own favorite resorts, in which to gossip, play pinocle, cribbage or whist and laugh away dull care.

The theatre means nothing to the man who plays the trombone in the orchestra night after night. The tragic speeches of Sarah Bernhardt or Henry Irving or Duse fall upon the ears of the 'cello player as so much idle talk. While "Cleopatra" or "Richard the Third" are suffering the horrible pangs of dissolution the mind of the average musician down in the orchestra is either brooding over sharps and flats or lingering fondly over the cosey nooks in Goerwitz's or Pusch's with jovial companions and unlimited "steins."

Most of the musicians in the city are Germans. They are therefore earnest and painstaking, and fond of a good time when their work is done. Half the effect and general merit of the drama depends upon them. A false note in a scene that is full of pathos will ruin an entire act. You have doubtless laughed at the horrible facial efforts of the cornetist who apparently blows out the gable end of his immortal soul in the effort to do justice to a march or cantata. You have marked the vigorous sawbuck movement of the violinist, and have doubtless been vastly amused; but it is doubtful if you have ever laughed at the sway and swing of the music produced by these rhythmic sons of toil.

What does it matter whether they are thinking of music and art or "steins" and cribbage? The general effect is the same. Have you ever noticed the promptness with which an orchestra disappears after each act? Perhaps you think that the various members are out behind the scenes talking about Rossini or Offenbach. Not a bit of it. A great proportion of them are hustling around the corner to see the same man that is so popular with the audience after each act.

There are several resorts scattered throughout the musical centre of the city to which musicians are very partial. One of the places is Fleischmann's, at Broadway and Tenth street. This is purely a summer resort. In the winter, when the shrubbery is bare and the sheltering leaves have fallen from the wire latticework about the open space in front of Fleischmann's, it has but few charms for the musical Bohemian. On summer days and evenings, however, it generally holds a coterie of jolly and somewhat long haired wielders of the baton and bow.

It is a favorite spot with Anton Seidl and Victor Herbert. Day by day, when the weather is fine, they can be seen sitting inside the green enclosure, fighting their battles over again. Somehow these two disciples of Orpheus, while they like beer, as all good Germans do, are not overmuch addicted to card playing. They generally sit far back, near the entrance to the restaurant proper, where they are practically unobserved. Occasionally, however, they are pointed out by some musical zealot, and then they speedily become a sort of focus for all eyes.

The rank and file of the musicians are not particularly addicted to Fleischmann's. There is too much etiquette and stiff neck about the place, they say.

One of the most popular resorts for musicians is the establishment of M. Goerwitz, in Seventeenth street, near Third avenue. This place is thoroughly German from top to bottom. Even the tall pewter topped mugs and "steins" have a Fatherland air about them that is not to be mistaken. The hall has an entrance in Seventeenth street and another in Third avenue. The two halls meet in a long right angle. The place is full of nooks that are conducive to genial camaraderie. This is why the musicians like it so well.

It takes most German frequenters of the "Bier Halle" ten minutes to empty a glass of beer. It takes the musical German twice as long. He will sit by the hour, scanning his cards, laughing, recounting reminiscences of the Fatherland or various interesting experiences with only an occasional sip at his beer. He never gets "tight" in the American sense of the word. He can float a great cargo, probably a dozen glasses during an evening, without feeling anything more than "comfortable."

Musicians from the Union Square and Fourteenth Street Theatre, Academy of Music and Tony Pastor's are great frequenters of Goerwitz's. The tables are full of German papers, and one can pick up anything from the Berlin "Folksblatt" to the "Kladderadatsch."

The most popular place at Goerwitz's, as far as the musicians and singing societies are concerned, is the "Old German Hall," down in the basement. It contains several bowling alleys, which are continually on the go, and is full of antique mugs and quaint suggestions of bibulous comfort. In short it is a sort of underground retreat, where one can consider himself far from the madding crowd, and drink and revel mildly to his heart's content.

Not a night passes that this old basement does not ring with jolly voices and old songs; not a night passes that some florid-faced son of the Fatherland does not rise to his

feet, with his countenance beaming with good nature, and accompanied by half a dozen resonant voices, sing—

Ullee, Ullo, Ullee, Ullo,  
Bei uns gehts zimmer,  
Ye schlanger ye schlummer.

Sometimes these knights of the violin and clarinet indulge in a bowling match; at others the rattle of dominoes may be heard. No matter what they are doing, however, they always appear to be having a good time.

The purely German hall kept by Oscar Pusch, in Fourth avenue, near Twenty-fifth street, is another very popular place with musicians. Besides having any variety of sveitizers, bolognas and rye bread, dear to the German's heart, Mr. Pusch keeps the best of beer, which is dearer still. There is a back room to the saloon, which is light and airy in summer and warm and cosey in winter. There are no bowling alleys here, but there is a plenty of tables and playing cards, and you can sit down for a quiet game with your friends with the knowledge that nothing will disturb you but the waiter whenever you may ring the bell. When Seidl was playing at the Madison Square Garden he was a constant visitor to Pusch's. So was almost every member of his enormous orchestra.

The resorts above mentioned are patronized principally at night. The one most frequented by musicians during the day is that queer, old headquarters of the Musical Protective Union, in Third avenue, near Ninety-third street. Passengers in the elevated trains are familiar with the strange looking house that sets back from the street, with the tables scattered about under the trees in the front yard.

It is here that the musicians come to gossip and talk over their various troubles. It is here that they hold their meetings, in which sometimes the financial welfare of a fellow musician is settled. It is not the happy-go-lucky crowd that gathers at Pusch's or Goerwitz's, but men who are ready to talk business first and pleasure afterward. There are always applications to be discussed and disposed of. Although the members of the Musical Union appear to be a careless, pleasure loving set, they are extremely jealous of their interests, and do not hesitate to "turn" a musician down if he has not been in this country a sufficient length of time. Mr. Damrosch and other noted leaders have felt their power and respect it accordingly.

Therefore, when you see a lot of long-haired, jolly musicians sitting around the tables in Goerwitz's or Pusch's, singing and playing cards, do not imagine that they are utterly without care. It is simply an indication that their day's troubles are over.—"Herald."

## Verdi's "Othello" in Paris.

PARIS, October 12.

THE first representation here of "Othello" took place to-night. It excites the liveliest interest. All Paris may be said to crowd the streets leading to the Opera House. The President of the Republic is not accompanied by Madame Casimir-Perier. He was received in the hall with the usual ceremonial by the manager, and conducted by two ushers wearing swords and in court dress to the state box. They carried in each of their hands branch candlesticks in silver and filled with tapers. But the orchestra did not play the national air. M. Casimir-Perier entered unnoticed. He was awaited by M. and Madame Dupuy, M. Leygues and the Italian Ambassador Commanditor Ressmann, to whom he had sent an invitation to spend the evening in his box. When, on a sign from the President, the Ambassador advanced to a front seat, the whole house recognized him and rose to mark its satisfaction at the Presidential courtesies to the official representative of Italy. This feeling was completed by the announcement that the grand cordon of the Legion of Honor was to be conferred on Signor Verdi. "Othello" is of course well-known in London, so that a description of the opera is unnecessary.

The first act was listened to with attention. The scenery provided by the Paris management is splendid, and the bill for stage decorations has come to 220,000 francs. Signor Boito's admirable libretto has been translated literally into French. It is infinitely better than the scrappy rhymes of ordinary opera books. The meter and words of the songs are very agreeable, but "Iago's" drinking song is of course far from having the Shakespearian ring. When the curtain fell the President gave the signal for applause, which was taken up. The singers were called back thrice.

M. Maurel was so desirous of being rightly costumed that he sent his operatic tailor to Venice to photograph certain pictures by Carpaccio and take his models from them. He is an actor beyond all praise, but his voice does not seem at the Opera House to have the same soft sonorousness that it had at the Place du Chatelet. He had the advantage of hearing Signor Verdi eight years ago sing "Iago's" score from the first note to the last. Madame Caron had not in the first act full scope for her splendid and highly cultivated talents. She carefully reserved her dramatic and pathetic effects for the acts that were to follow. This course was commended beforehand by Signor Verdi.

During the entr'acte Signor Verdi went to pay his respects to the head of the state. The President with charming graciousness and deference for age and genius rose, asked him to take his place in the front of the box, and

taking a chair for himself, sat down beside the maestro and engaged in lively and evidently cordial conversation. M. Casimir-Perier played the part of official host, and seemed to be doing the honors of the opera house to the illustrious Italian, who was a typical grand old man. He was erect of carriage, easy of manner. A stage feature of the second act was a vaulted hall in the Venetian style resembling the lobby of the House of Commons, and looking on a garden rich in the luxuriant vegetation of the South.

"Iago's" soliloquy was listened to with close attention. The final imprecation electrified the house. Signor Saléza ("Othello") has a fine tenor voice. The style may want breadth, and there may be a lack of warm temperament, but he sang in a masterly way. M. Maurel is at once an actor, singer and artist in his astute address to "Othello," and met with the applause he so well deserved. The magnificent ending of the second act was received with the utmost enthusiasm. Signor Verdi smiled and laughed at the demonstrative mood of the house, and looked quite happy and good natured. His dry manner, so remarkable during rehearsals, disappeared.

After the curtain dropped the plaudits began again. They were for the illustrious guest of M. Casimir-Perier. Etiquette was discarded and cries of "Verdi! Verdi!" raised. Signor Verdi rose this time with the broad red ribbon of the Grand Cross of the Legion of Honor athwart his breast. It had been conferred on him in the interval, and he had donned it in the President's saloon. The President handed it to him with a star in brilliants, which he did not however wear. He gave him the "accolade," that is to say a kiss on each cheek. "Vive Verdi!" burst forth. In the pit hats were raised toward him. This was all spontaneous. Indeed it was a thrilling demonstration. Between the second and third acts Signor Verdi went behind the scenes, where he met M. Ambroise Thomas. They fell into each other's arms, exchanged kisses on the cheeks, and walked about arm in arm. M. Ambroise Thomas was cheered at every step at this point.

In the third act is an unique piece of scenery—Moorish arcades vanishing in the long perspective. It resembles the Alhambra of Grenada, and is one of the scenes that must cling to the memory. Above the arcades are Byzantine frescoes with a gold ground. The whole scenario is dazzling. The divertissement in the third act takes place in the Moorish-looking hall, and is simply exquisite. No tinge or tawdry vulgarity can be detected in anything. The occasion of the pageant is the landing of the envoy sent by the Grand Council of Venice to "Othello." He arrives by the water stairs at the far side of the hall, and is announced by flourishes of clarions. Officers, lords and ladies, warned by the flourishes, come out to see His Excellency and pay him honor. "Othello" meets him; the costumes are all new and beautifully got up. Venetian sailors next advance dancing a maranese, and then, preceded by heralds, pages of honor and the "Chevalier de la Calza," the "Ambassador" and "Othello;" they are followed by soldiers and a crowd of Venetians and "Cypriotes," for the grand hall is a public place.

Turkish instruments, the nogganich and nay, are played. Fair Turkish slaves keep step to the languid strains. Their slow dance gradually becomes animated. It reaches the climax of liveliness. A call is made to invoke Allah, on hearing which all prostrate themselves. The antithesis of these dancers are Cypriot girls dressed like Greek statues, and looking just as calm. They form a tableau vivant which is supposed to symbolize the high thought of Europe as compared with the sensuality of Islam.

In the fourth act Mme. Caron had full scope for her dramatic temperament; she brought intense pathos into her part in the painful dénouement. I do not remember any acting appealing more strongly to the human fibre than hers. The music lent itself to the character and the situation. Mme. Caron, who did not lose sight of the patrician breeding of "Desdemona," gave the fullest satisfaction from first to last, not merely to the public, but also to the maestro himself.—London "Daily News."

**Sunday Night Music.**—Elise Kutscherra took Melba's place last Sunday night at the concert in the Metropolitan Opera House. Melba was suffering from the influenza, and Miss Kutscherra appeared in consequence and sang "Elizabeth's Prayer" from "Tannhäuser" with such success that she was accorded three encores. She made a most excellent impression. Scalchi, Plançon and Maugiere also participated. Mr. Anton Seidl and his famous orchestra were received with great enthusiasm. Mr. Seidl had to bow his acknowledgments many times. The playing of his band was up to the usual average.

**Elise Kutscherra.**—Last Sunday Melba was prevented from appearing at the Metropolitan through a sudden attack of influenza and Miss Elise Kutscherra, a young soprano, who lately arrived from Dresden, took her place—a very difficult task, the more difficult as the lady was only called upon to appear at 6 o'clock in the evening. Press and public alike were enthusiastic, and Miss Kutscherra made a decided hit; so much so that Messrs. Abbey and Grau are negotiating with her for their season of opera. She will certainly be heard often on our concert stage during this season.



## MONTREAL.

MONTREAL, October 11, 1894.

THE Torbett Concert Company, composed of Miss Ollie Torbett, violinist; Herr Rudolf Von Scarpa, pianist, and a Swedish male sextet, made their appearance at the Windsor Hall on Monday and Tuesday evenings last. Miss Ollie Torbett played an andante and finale from Mendelssohn's concerto with a most acceptable technic; Herr Rudolf Von Scarpa also acquitted himself satisfactorily in Liszt's rhapsodie hongroise and in Chopin's nocturne. He has a graceful style and good technic. The male sextet rendered some popular airs by Swedish composers, which the audience fully appreciated, and for which they received great applause.

"Le Grand Mougal," by Audran, and "La Belle Helene," by Offenbach, are being given this week at the Theatre Francais, and "Wang" at the Queen's.

The Montreal Amateur Operatic Club have selected for their opera this season "Iolanthe," under the leadership of Mr. Couture.

Melba's Concert Company will be heard here on the 19th inst.

MONTREAL, October 19, 1894.

The committee of the Philharmonic Society has completed its program for the season by the choice of the ever popular "Elijah" as the third festival work. The season opens with every prospect of success.

When the first rehearsal of the season took place at the Fraser Hall on Monday some 225 singers had expressed their intention of joining the chorus, and 160 were present. This is the largest number yet registered at a first rehearsal and indicates a full chorus during the coming season. The complete program for the season is: "The Messiah," on Friday, December 31; "The Creation," on Tuesday, February 19, 1895. The festival will probably take place during the first week of April, 1895, though these dates are not yet finally decided upon. The three evenings will be devoted to three great works, the opening night being Mendelssohn's "Elijah," the second night Wagner's "Flying Dutchman," and the third night Saint-Saëns' "Samson and Delilah." A matinee on the second day will present a program of miscellaneous numbers by the orchestra and instrumental and vocal soloists. The finest soloists available will be engaged for all these concerts.

"La Belle Helene" was again repeated this week at the Theatre Francais.

Last night "Mamzelle Nitouche," an operetta in four acts by Herve, was presented. The performance was a most pronounced success. The plot centres around the organist of a convent, who, apart from his devotional duties, has composed a comic opera of a very advanced character under a false name, and "Denise" (Mlle. Nitouche) having found the portion of it which he hid in the organ, learns the title rôle in secret and surprises him by singing it at a rehearsal where a "Gloria in Excelsis" is supposed to be the subject rehearsed. Circumstances favor them, however, and "Denise" replaces the prima donna as the premiere of the opera. Many accidents happen, but it all ends up well. The music is tuneful and catchy all through. Mme. Bouit as "Denise" could not have been better. M. Giraud, the comedian, as "Célestin," carried off the honors of the evenings. The rest of the cast were very good. The costumes were elegant, and the orchestra under M. Dorel was almost faultless. The house is doing a good business right along since it opened, and Mr. Hardy deserves credit.

"Le Grand Mogul" will be given at the Saturday matinée.

Miss Mary Louise Bailey, pianist, is announced for the latter part of next week for three recitals.

Carleton's Opera Company for the Academy of Music. C.

## DULUTH.

DULUTH, Minn., October 13, 1894.

THE situation of Duluth and Superior, Wis., is such that their interests in every way are identical. During the last month Frederic Archer gave two organ concerts in Superior and one in Duluth, one lecture in Superior before the pupils and friends of the Conservatory of Music, and another before invited guests at Hardy Hall. Mr. Archer's first appearance was at the Superior Conservatory of Music, when he lectured on "Music, Past and Present," then giving a piano recital illustrative of his lecture; he was assisted by W. Winfred Merrill, violinist. People who thought of Mr. Archer only as a concert organist were surprised at his really splendid piano playing. Then were given two concerts at the East End Presbyterian Church by Mr. Archer, Miss La Burte Shepard, pianist; Miss Tompkins, violinist, and Mark C. Baker, tenor.

At Hardy Hall, a school for young women, Mr. Archer gave a history of the piano and pianism here; he again created great enthusiasm by his piano playing. The following evening at Pilgrim Congregational Church, Duluth, under the auspices of the Young Men's Christian Association, Mr. Archer, Miss La Burte Shepard and Mark C. Baker gave a concert. Miss Shepard gave the first movement of Mendelssohn's D minor concerto, Mr. Archer taking the orchestral parts on the organ. This young woman has just returned from a course of study with Leschetizky, and is rapidly winning for herself a prominent position among local pianists. The music lovers of the two cities must

thank Mr. W. M. Robinson, director of the Superior Conservatory of Music, for the opportunity of hearing Mr. Archer.

For more than three months Mme. Augusta Ohstrom Renard has been drilling a chorus on Haydn's "Creation." About one month ago the work was passed over to Mr. Gerard Towning, who added the orchestra. On Wednesday evening, October 10, the work was given for the benefit of the Bethel. A chorus of seventy, orchestra of twenty, soprano solos taken by Mme. Renard, Mrs. Dorwin Aspinwall and Miss Bessie Hunter; bass Mr. J. Armour Galloway, from Chicago; tenor, Mr. Mark C. Baker. While it was not a traditional rendering, yet there was an earnest desire on the part of all, and a fairly good notion was given the audience of the oratorio. "The Messiah" was attempted here some years ago, that and this being the only oratorio Duluth has heard. We sincerely hope the seed sown by Mme. Renard may develop into an oratorio society.

MARK C. BAKER.

## ALBANY.

ALBANY, N. Y., October 18, 1894.

THE first musical event of any note, and the opening of the season here, was the appearance of the Melba Concert Company, at Harmanus-Bleecker Hall on Wednesday night. The attendance was only fair, not half as many people were present as there should have been, and those who remained away missed a great treat.

The program was practically the same as the one given in New York on the opening concert of the company.

Melba was heard at her best. She sang the difficult cadenzas and runs in Händel's "Allegro e Pensiero" as though they were the most simple passages.

M. Plangon sang Schumann's "Two Grenadiers" in a very dramatic manner. His magnificent voice thrilled the audience with the fire he put into the song. He had to repeat it.

Mme. Scalchi was, as always, artistic. She sang the aria from "Orpheus and Eurydice" beautifully, receiving two encores.

Of M. Maugiere it is best not to say much. He is the weak spot in the company.

The pianist Fabian, is a fine executant, and his rapid passages are particularly clean, and every note is distinguishable.

The orchestra was good and played excellently together. It was the best concert Albany has heard in a long time.

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The first concert in the West Albany Y. M. C. A. course was given Wednesday evening by the Albanian Concert Company, consisting of Miss Anna Atkinson, pianist; Miss Harriet E. Padock, reader; Mr. George C. Van Tuyl, Jr., violinist, and Mr. William M. Newton, baritone.

The following program was given in an artistic manner and the audience were delighted with the work of each entertainer:

"For All Eternity" ..... Mascheroni

Mr. Newton, Mr. Van Tuyl and Miss Atkinson.

"Lasca" ..... De Prez

Miss Paddock.

Andante et Rondo (from Concerto in A) ..... De Beriot

Mr. Van Tuyl.

Valse ..... Moskowski

Miss Atkinson.

"Two Grenadiers" ..... Schumann

Mr. Newton.

"Souvenir de Posen" ..... Wieniawski

Mr. Van Tuyl.

"My Philosophy" ..... Riley

Miss Paddock.

"Confession" ..... Thome

Impromptu ..... Reinhold

Miss Atkinson.

"After the Ball" ..... Anonymous

Miss Paddock.

"Armorer's Song" ..... De Koven

Mr. Newton.

"O Fair, O Sweet and Holy" ..... Cantor

Mr. Newton.

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Sousa's Band will be here November 14.

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Seidl's Orchestra is booked for Harmanus-Bleecker Hall November 28.

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The Albany Musical Association, under Director Arthur Mees, are doing good work and there is an average attendance of 225 at rehearsals.

ALFRED S. BENDELL.

## BINGHAMTON.

BINGHAMTON, N. Y., October 12, 1894.

I SAW mentioned in "Gotham Gossip" that Mrs. Katherine Bloodgood spent her summer in Binghamton, where her superb contralto was heard on several occasions. I cannot but enlarge on this by saying that the impression she created here was a most favorable and lasting one. She sang several times at both the First Baptist and Congregational churches, at several private musicales, and Messrs. Clark & Delavan tendered her a recital at the Stone Opera House. One of her supreme efforts was Dudley Buck's "Salve Regina," which shows her possibilities as to range. She takes an A flat climax, and from that drops to the same tone two octaves below, remarkable on account of the even tone quality which prevails throughout—and what a beautiful quality it is! She has a charming personality, and with such an expressive face that any audience will accept her at her face value, which, to go further, is surely above a handsome figure.

She sings in church in New York with Miss Fannie Cartzaffner, who has summered here and who is remembered as the soprano who made such an impression at the Williams-Orphean Quartet recital.

Wm. Courtney, of New York, was here during the month of June, and many of our best singers availed themselves of this opportunity for study, and the progress of many, considering the time, was marked.

Mr. Courtney, assisted by his pupils, gave a recital at the close of the term at the Congregational Church.

He has been prevailed upon to spend two days a week here during the fall, and his days in Binghamton are at present Wednesdays and Thursdays.

Among his pupils are Mrs. Geo. W. Ostrander, Mrs. Theo. A. White, Mrs. I. T. Deyo, Miss Jennie Westcott, Miss Mary Mason, sopranos; Mrs. L. M. Rice, Mrs. Charles Hitchcock, Mrs. Anna Glazier Prince, contraltos; C. P. Adams, E. R. Weeks, E. R. Evans, Lewis Carroll, tenors; F. S. Titchener, Ralph Briggs and Fred Hess, baritones. Miss Kate Fowler is the efficient accompanist.

Creighton Adams has severed his connection with the Lotos Glee Club, of Boston, and, having returned to Binghamton, will again sing with the Orphean Quartet, which appeared again for the first at the corner stone ceremony of the Commercial Travelers' Home of America on Tuesday afternoon. The Grand Lodge of Masons of the State of New York conducted the exercises, which included the musical ritual.

Tuesday, by the way, was probably the biggest day Binghamton has ever seen. It was a national affair and the city entertained no less than 50,000 guests.

As there were eighteen bands in line and the city was full of "drummers" this, of course, is a musical item.

The event of last week was the local female minstrels, "45-Society Ladies-45," in burnt cork at the Stone Opera House for the benefit of the Commercial Travelers, so the flaming bill posters read.

Minstrel shows can never be artistic, but this was more than the usual minstrel success. No names were on the programs, so the audience was left to guess the identity of the dusky maidens.

There was no disguising the voices of Mrs. Theo. A. White, soprano; Miss Winifred Williams, contralto; E. R. Evans, tenor, and Oscar Bowen, baritone, who contributed the pretentious music; and a worthy contribution it was.

The "Bostonians," with the old favorites, Henry Clay Barnabee and Jessie Bartlett Davis, and some newer ones—D. Eloise Morgan, Caroline Hamilton, Josephine Bartlett, Eugene Cowles and Geo. Frothingham appeared recently in "The Maid of Plymouth."

This is the "Bostonians'" first appearance here, and there is a bit of regret that their début could not have been in something a little better than "The Maid of Plymouth," which is scarcely commensurate with the company's abilities; still, it must not be construed that it was anything but a most gratifying performance.

The following are later Stone Opera House bookings: "The Fencing Master," "Wang," "Princess Bonny," the Seabrooke Opera Company in "Tobasco," the Robinson Opera Company in répertoire, the protégés of the "Bostonians" known as the "Robin Hood Company" in "The Knickerbockers," the Seidl Orchestra, the Ovide Musin Concert Company and the Lotus Glee Club.

EDWIN R. WEEKS.

## UTICA.

UTICA, N. Y., October 19, 1894.

SINCE my last letter little of special musical note has come to my knowledge, outside of two interesting faculty recitals by the conservatory and the Utica School of Music instructors, respectively; Mr. Dudley Buck's first lecture of the season on harmony, musical theory and composition, at the former establishment, and the vigorous rehearsals of the "Pirates of Penzance" by an amateur chorus, picked soloists, both amateur and professional, Mr. George H. Fischer, pianist, and Mr. A. L. Barnes, director.

The dates announced for their Paxton Hospital benefit are November 2 and 3.

Mr. Louis D. Tourtellot is cast for the "King;" Messrs. James P. Larkin, as "Samuel;" Edward A. Ballou, as "Frederick;" A. J. Bromley, as "Sergeant;" John L. Murray, as the "Major;" the Misses Dagwell, Ballou and Westcott, as the "Major's" daughters "Miss Emma McGrath, as "Ruth," and Miss Alice H. Walrath, as "Mabel." The chorus comprises about fifty of as good voices as Utica can boast, outside of professional lines, and of course general interest in the undertaking runs high.

Manager Burton, of the Utica School of Music, has shown his energy and enterprise in engaging Seidl's orchestra for November 19, and all musicians should be duly grateful for this unusual and splendid opportunity. The Opera House should not be equal to the demand for seats on such an occasion. If the members of that famous organization could be induced to merge their distinguished personality in a common African guise and lend the fascinating conditions of inspiring minstrelsy to their world renowned interpretations of the best in music, the experienced Utican (I am told) would feel no doubt as to the financial success of Mr. Burton's Seidl's venture. We shall see how much genuine hunger there is in this really wealthy and conservative city for such music as brings out tremendous houses in every other place of the same size.

Before this letter is published the Y. M. C. A. will have given the first concert of their season in Association Hall. Among the artists will be Mrs. Evelyn Benedict Ayers, recitationist, who is a great favorite here; Mr. Purdon Robinson, probably the most popular baritone in this region that New York ever sent here; Mr. James Padden, Utica's greatest pride as a native violinist, who has made a name for himself in this country and in Paris, and two débütantes of the Utica School of Music—Miss Cora Suters, of Waterville, N. Y., soprano, and Miss Mary Stringer, pianist, of Hamilton.

Naturally the writer feels a special interest in Miss Suters' success, as she has been a faithful pupil of her own, and is full of high purpose and untiring zeal in her voice work.

Miss Stringer is a pupil of Mr. Elliott's, and does him great credit.

The Sunday afternoon services at Westminster Church are an innovation, and attract many outsiders. The music is a leading feature.

Speaking of sacred music reminds me of the fine choir festival

held here on October 4 in Grace Church, under the direction of Mr. Frank Day, and with Mr. Fuller, of the cathedral in Syracuse, officiating at the organ.

Some nine vested choirs took part, and the musical and scenic effect was admirable.

If Miss Fanny M. Spencer's little pamphlet of "Thirty-two Hymns," with original tunes, is not already in general use among choir directors it must be because it is not known.

During the summer recitals, musicales and reunions among the Adirondack charms it was curious to see how strongly local the Western and Southern singers were in their répertoire. Frank Sawyer's lovely set of songs from Heine's words; Helen Hood's "Expectation," and MacDowell's last set of six love songs were only a hint of the revelation that a New York or Boston singer's collection afforded them, and after hearing Mr. A. M. Foerster's booklets run through and Messrs. Lynes', Clayton Johns', Arthur Foote's, Gerrit Smith's, Mrs. Beach's, Mrs. Rogers', Miss Lang's, Mr. Marston's, Alice L. Pitman's and dozens more vocal writings, both in book and sheet form, somebody exclaimed: "It takes my breath away to realize what a wealth of songs I never heard of before, and all American."

Mr. W. Irving Hyatt has just sent in two interesting songs, "Ah, Me!" and "A Conceit," for soprano or tenor, and four duets for soprano voices by Frank Sawyer have come to hand this week and will fill an urgent need.

CAROLINE W. ROCKWOOD.

#### HARTFORD.

HARTFORD, Conn., October 13.

FROM the present indications the outlook is very promising for a successful musical season. The Choral Union do not intend to disappoint lovers of music this year as they did last by omitting their annual concerts. They have already begun rehearsals and have taken up the works where they left off last season. Händel's "Messiah," Dvorák's "Spectre Bride" and Sullivan's "Golden Legend" will be given by a well trained chorus of over a hundred voices under the guidance of the well-known conductor Mr. R. P. Paine.

Anton Seidl and his orchestra will give a series of concerts here this season, the first one to be given Monday evening, October 29. The soloists include Mme. Emma Juch, Miss Julie Wyman, Miss Lillian Blauvelt, the Misses Rose and Ottolie Sutro (ensemble pianists), Signor Giuseppe Campanari, Herr Emil Fischer and César Thomson, the Belgian violinist.

A piano lecture recital was given at the residence of Mrs. Peck on Saturday afternoon to a select gathering of musical people by the noted blind pianist, Edward Baxter Perry, of Boston. Mr. Perry is an intelligent artist, and possesses a good technic, besides displaying considerable individuality in his playing. His explanation of the history of composers and their creations was very interesting. The principal numbers on the program included the "Danse Macabre," by Saint-Saëns; Liszt's "Benediction of God in Solitude," Rubinstein's staccato étude, Chopin's sonata, op. 35, and a descriptive ballade, "Lost Island," by Mr. Perry.

N. H. Allen, the well-known organist and composer, has a very attractive studio in the Cheney Building, and is always ready to show to anyone interested in musical matters his large library of valuable works.

Mrs. Roulston, our popular soprano, a pupil of Von Der Heide, of New York, is meeting with deserved success as a teacher of voice culture. Mrs. Roulston has a large circle of friends, and is a most interesting and amiable lady personally to meet.

We have had four nights of comic opera the past week. The Bostonians in De Koven's "Robin Hood" completely filled the Opera House to overflowing.

The new opera "Madeleine; or, The Magic Kiss," following so close to the Bostonians, did not receive the support it deserved.

Julian Edwards, the composer, conducted, and it is owing largely to the interest he takes in its success that everything passes off so smoothly. The two songs, "All Alone, Foolish Heart" and "Twas but a Dream," will doubtless become quite popular.

N. B. PRATT.

#### DENVER.

OCTOBER 7, 1894.

HAVING been away all summer I cannot chronicle the musical events (if any) of that season. I ought, however, to mention a concert given the last of June by Miss Geneva Waters. This young girl, a resident of Denver, has been studying violin under George Lehmann in Chicago, and from present indications she will in time rank among our best violinists. She has musical temperament, a full, strong tone, and only needs the proper guidance for a few years to become an excellent soloist.

The first fall concert was given by Benjamin Jarecki, the pianist, September 9. Mr. Jarecki is a conscientious worker, a very pleasing player, but we beg of him not to revive Thalberg's "Home, Sweet Home," or any of those old-fashioned things. He can please the public just as well with a better style of music.

On October 2 the Misses Florence and Marie Heine, en route for New York, gave a concert at Unity Church, assisted by Frederic Howard, baritone. Unfortunately, through lack of proper advertising, and also because they are not known in Denver, the audience was far too small, and those who stayed away missed some very delightful violin playing. Mr. Howard is in very fine voice this fall, and was as usual most cordially received.

On Friday, October 5, the Broadway Theatre was filled to its utmost capacity to bid adieu to Mr. Stark, the late leader of the Hungarian Orchestra. A farewell benefit concert had been arranged for this occasion, and was certainly a fitting tribute to one of our favorite musicians. There was an orchestra of twenty pieces, and the soloists were Mlle. Giraldon, Mr. Howard, Dr. Gower and Messrs. Sobrino and Stark. They were all in excellent trim, and it seemed as though the occasion had inspired these artists to do their very best. Mr. Stark leaves Denver for

Vienna, his home. We hope it is only "Auf Wiedersehen," not "Lebewohl."

Dion D. Romandi, conductor of the Broadmoor Casino, Colorado Springs, during the summer, has taken Mr. Stark's place, and his Hungarian Orchestra will give Sunday evening concerts at the Tabor Opera House. The program for the first one is very promising. Edwin H. Hoff, late tenor of the Bostonians, will assist at these concerts. Let me here correct the impression that Mr. Hoff is only in Denver temporarily. Of course it is hard to believe that we are in such good luck, but Mr. Hoff said to me: "Tell them I've got a house and bought a lot of furniture, and I've come to stay." He has taken a studio and will give vocal instruction, besides singing in concerts.

Mrs. Carlos Sobrino, who went to Germany in June, is meeting with much success. Max Bruch has invited her to sing in his "Golden Cross" in Berlin, and she will also sing in a number of the larger cities before her return a few months hence. Her voice is a high soprano of an unusually beautiful quality, and will compare favorably with noted European and American singers. At present Mrs. Sobrino is studying with Lilli Lehmann-Kalisch.

The Tuesday Musical Club held its first meeting of the season October 2, and the prospects are that we shall hear some very good music from that organization. Mrs. George G. Baker will again have charge of the chorus, which consists of fifty fresh, well trained voices. Mrs. Baker is the right woman in the right place, as was shown by the excellent work she did last year.

There is to be no dearth of chorus work this season. Mr. Houseley and Dr. Gower will both have oratorio societies under their direction. Denver hardly seems large enough for two such organizations, and we hope they will not conflict with each other. Mr. Houseley, by the way, has composed a very lovely anthem, the words being the well-known hymn, "Hark, Hark, My Soul!" As it is still in manuscript it is unavailable in other cities as yet.

Mr. Paul Stoeving, the violinist, has returned after a vacation spent in Leipzig, his old home. We hope he will give another series of chamber music concerts this season if his teaching leaves him time for such work.

Mr. Everett H. Steele has also returned after a six months' sojourn in Italy, spent in study under Sgambati. Mr. Steele was charmed with the Italian master, both personally and musically, and in another letter I may be able to tell things of interest concerning his mode of teaching, or other items which are not liable to reach us except through personal experiences.

CORDELIA D. SMISAERT.

#### Where They Are.

MANAGERS will please furnish us with advance dates of their routes to reach this office before Friday noon of each week to insure proper revision.

MARCELLA LINDE.—Hyde Park, Mass., October 24; Chicago, Ill., October 27.

THE NEW YORK PHILHARMONIC CLUB.—October 24, Albany, N. Y.; 26, Hoosick Falls, N. Y.; 30, East Aurora, N. Y.; 31, Cleveland, Ohio; November 1, Detroit, Mich.; 2, Toledo, Ohio; 5, Dayton, Ohio; 7, Tiffin, Ohio; 9, Xenia, Ohio; 10, Wheeling, W. Va.; 12, Johnstown, Pa., all week in other Pennsylvania towns; 19, Buffalo, N. Y.; 22, Glens Falls, N. Y.; 23, Rondout, N. Y.

SEIDL'S METROPOLITAN ORCHESTRA.—October 24, Baltimore, Md.; 25, Wilmington, Del.; 26, Trenton, N. J.; 27, Newark, N. J.; 28, New York, N. Y.; 29, Hartford, Conn.; 30 New Haven, Conn.; 31, Springfield, Mass.; November 1, Norwich, Conn.; 2, Pittsfield, Mass.; 3, Northampton, Mass.; 4, New York, N. Y.; 11, New York, N. Y.; 13, Brooklyn, N. Y.; 15, 16, 17, 18, New York, N. Y.

FRANZ WILCZEK CONCERT COMPANY.—October 24, Savannah, Ga.; 25, Charleston, S. C.; 26, Columbia, S. C.; 27, Anderson, S. C.; 29, Newberry, S. C.; 30, Florence, S. C.; 31, Darlington, S. C.; November 1, Sumter, S. C.; 2, Wilmington, N. C.; 3, Goldsboro, N. C.; 5, Richmond, Va.; 6, Danville, Va.; 7, Charlottesville, Va.; 8, Alexandria, Va.; 9, Washington, D. C.; 10, Baltimore, Md.

LOUIS C. ELSON.—October 22, Dorchester Club; November 18, Brown University, Providence; 16, Plymouth, Mass.; 19 and 20, Cincinnati College of Music; 21, Lima, Ohio; 22, Granville, Ohio; 23 and 24, Foley Music School, Cincinnati; 26 and 27, Kansas City; 28, Sioux City, Ia.; December 1 and 2, Philadelphia; 7, St. Johnsbury, Vt.; 8, 10 and 11, Montreal; 12, Miss Lougee's School, Boston; 13, Peabody, Mass.; 14, Brown University, Providence; 28, Harvard, Mass.

The Misses Sutro.—Rose and Ottolie Sutro, the ensemble pianists, sailed from Europe on the Spree from Southampton on the 17th, and are due in this city to-morrow morning.

#### CARNEGIE MUSIC HALL,

TUESDAY EVENING, OCTOBER 30th,

8:15 P. M.

First Appearance of

CÉSAR THOMSON,

The Great Violinist.

First Appearance of

MARIE LOUISE BAILEY,

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#### MUSIC SENT FOR CRITICISM.

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LEO KOFLER, . . . . Take Care of Your Voice. A book with flexible covers which may be easily carried in the pocket is here offered singers. It treats of the care of the voice and preservation of the health, and the matters referred to are placed under the head of axioms, of which there are forty-six.

If the book be opened casually the eye will probably be attracted by an axiom, printed in bold type, and the reader may be induced to consider the advice given. This style of presenting information on a great variety of subjects bearing on physical well-being has many advantages, for some singers have little patience and cannot be induced to follow a long line of argument on any subject, not even their own all-engrossing study; and others again may not have the capacity to so concentrate the mind. A well defined small portion of a subject explained clearly and concisely may meet all their wants and have an immediate practical value.

The human voice betrays the nature of its possessor, hence it is not surprising that the range of thought is great when the subject of singing is discussed. Herein we find remarks on breath taking, stooping, exercise, belts, corsets, bathing, foods, wines, changes of diet, dress, sleeping arrangements, over excitement, bad habits, alcohol, tobacco, throat medicines, elongated uvula, enlarged tonsils, coughs, catarrhs, nasal troubles, chest protectors, cathartics and modern mechanical inventions for relief, nervous debility, &c., in connection with the care of the voice. When we come to subjects bearing on the art of singing, considerations are made that all speakers as well as vocalists should ponder well.

It is impossible to read books on this art without meeting many open questions. Each writer, however, claims to have decided views on all details. The casual observer naturally becomes bewildered in mazes of mutual contradiction and patiently awaits more light. Take for example but one subject, that of breathing.

If the physicians of Europe and America are not unanimous respecting the way a woman should breathe it can hardly be expected that the singing masters will conclusively decide this question.

When instead of consulting books an inquirer associates much with vocalists he finds decisions already formed on all such topics as voice production and preservation, the form and action of the parts exercised, on registers, qualities, enunciation of widely different languages, and so on; but if he tries to harmonize their confidently made statements, irreconcilable differences appear. Very frequently either dense ignorance is found or strange mixtures of good sense and ignorance. This is not surprising, for our entire knowledge of acoustics is limited, and that which we are accustomed to consider knowledge, because the alleged facts are undisputed, is found out to be misleading, and therefore worse than useless.

This will become more and more clearly seen when familiarity with phonographs, and especially long distance telephones, makes it impossible to teach the old doctrines even to children.

Certain truths in acoustics hold good within a given range, but break down when universally applied. Hence one looks with a highly critical eye, if not with stubborn skepticism, when mathematical formulas are constantly used by teachers. Take, for instance, the gong. If the diameter exceeds 2 feet the character of this sonorous instrument is completely changed. A very small bell may be of gold or silver, but one might as well use lead in a large bell, as far as regards the alteration of the tonal quality resulting from these metals used as alloys.

One cannot make a small working model of a cathedral

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bell. This is the reason that in a chime of bells the high notes are always the worst.

In a church organ the open diapason must have relatively a larger diameter in the tenor region than elsewhere to make the scale of uniform sonority.

If certain acoustical facts are inaccurately learned from instruments that we may see and handle while in a state of vibration, it is not strange that the human voice, which must be studied in the living subject, is imperfectly understood.

Consider in this particular for a moment the "voicing" of organ pipes. When the late lamented Hilbourne Roosevelt built the celebrated organ at the Dominican Church (Sixty-sixth street and Lexington avenue, New York), and made the passageways within it so large that one could walk freely throughout the instrument and closely inspect any one of its thousands of pipes, it was noted that, although some of the draw stops might be marked "Bell Gamba" or other term indicating the use of pipes of varied shapes (such as cones, with or without bells, &c.), nearly all the metal pipes (excepting the reeds) were cylindrical in form and resembled those usually displayed for ornament on organ cases. The skill of the "voicer" was so great that the finest (warmest, fullest or most pungent, cutting or penetrating) string tones, as well as the tones of many kinds of flutes (hollow, thick, liquid, brilliant, pervading, ready, clear, soft, loud, &c.), were obtainable from pipes of open diapason shape and metal.

In England organs are built for the East Indies and other countries, where instruments suffer from humidity, heat, the ravages of insects (like the white ant), the skill of such "voicers" is in great requisition; for hard woods, such as mahogany, are very costly and difficult to work.

If memory serves aright, the splendid organ by Willis in the Albert Hall, Kensington, London, has no wooden pipes whatever.

Amateurs who talk glibly about metallic qualities here find themselves face to face with a difficulty.

Listen to a real artist soliloquizing at a Steinway grand, and learn what dulcet tones may be coaxed from a metal string with a hammer, mechanism intervening. Then it will appear that art and science must be taken into account, and that similar results may be secured by widely different means.

In vocalism this is also true, and specially when the health is considered.

One physician orders hot water fomentations for an injured limb, and another physician cold water applications. Both may be right; and it is hardly to be expected that the patient will accurately estimate the advantages and disadvantages of these two methods of procedure.

Now handle an organ pipe yourself; put it on the voicing table and scrutinize it very deliberately. Procure a glass pipe, agitate it with smoked air, and watch the miniature whirlwinds that play round its mouth. Note specially that the wind (which is popularly supposed to enter the pipe) does not enter the pipe itself, but is only put in at the foot, on which the pipe stands, and not allowed to pass into the sounding portion.

When tales are related of birds' nests being blown from the tops of unused organ pipes, you may now laugh; but more at the reciter than the story. Do not, however, assert that if the agitating air enters the organ pipe it will not speak, or jump at any conclusions. This would be somewhat like siding with one of the two physicians in the case hypothesized above. Do not think that because you see water usually running downhill it cannot run uphill; for you would also fall into the error of the mathematicians alluded to already, who, having planned a formula, proceed to appeal to it as to an infallible guide.

That which may be true ordinarily may not prove true universally. A lump of sugar will cause water to ascend by capillary attraction; illustrating the exceptionally small. The correspondingly great will be seen in operation when the Mississippi River is contemplated. It travels southward, and as the earth at the equator has a greater circumference the ascent is known to be several miles.

Take now a pipe of relatively large diameter, and cause the sheet of wind to be directed inward by molding the lower lip accordingly. The pipe will speak lustily.

Consider all such matters well before making any dogmatic assertions, and strive to listen patiently to painstaking investigators, whose experiences may differ from your own. In this spirit the teaching of vocal instructors must be received, whether orally or by treatises, however apparently wild and strange it may appear.

If this book by Leo Kofler be shown to physicians, it may be condemned or praised in equal proportions; if to singing masters, it may be similarly treated with increased vehemence. The patient student (philosophical enough to know how little is really known) will not expect in a work of forty-four pages to find all disputed questions settled, and to his entire satisfaction. It is selected for criticism here, because among several works on the subject it gives the best evidence of clear thinking and expression, good intention and earnest endeavor. It may obtain a wide popularity; for, dealing with matters representing health, it will not only be useful in the singing school, but elsewhere.

The voice reveals much. We may learn particulars re-

specting age, sex, education, delicacy of perception, &c., from human tones. It seems certain that a singer, who thinks he is in good health, but on trying the voice finds it is not in condition, is justified in concluding that he is not so well as he thinks. Perhaps on consideration he may note that from dietetic errors, over-expenditure of nervous energy, &c., he has no surplus force, or is below par; and that contrariwise when in good voice he is above having a superabundance of energy.

Spontaneous song is a kind of efflorescence of our nature, and presupposes mental, moral and physical well-being; a condition known as high animal spirits, which in children is manifested in dancing or jumping and the breaking forth into song—more suited to the needs of nature here than ordinary speech.

It also is in keeping with our notions of a superhuman ideal to think of angels "singing everlasting" (Milton).

Even on the lyric stage (which represents idealized existence) song is the accepted form of utterance.

The singer may not learn by inspecting the vocal cords with a laryngoscope if he be in voice or not. Their metallic lustre is not dimmed by any congestion to be so discovered. The tones of the voice actually tested, alone give the desired information. When disappointment is frequent let him seek diligently the secret cause.

Under the most favorable conditions for health the excess of repair over waste is but slight. It is smaller in men than in women, as may be observed in the greater time required for the period of convalescence. Therefore a tenor singer must be specially circumspect. Good vocalists are not dissipated. The best thing for the voice is health.

### Vienna.

VIENNA OFFICE OF THE MUSICAL COURIER,

October 7, 1894.

THE preparations for Johann Strauss' jubilee are now completed and the celebration promises to be well worthy of the Waltz King, occupying, as it will, three days. On Friday, the 12th, will be given in Theatre an des Wien his new opera, "Jabula." Saturday, in the Royal Opera House, will follow a new ballet, "Rund um Wien," while on Sunday, in the large Musik Verein, will be given the grand concert, the program consisting naturally of Strauss' compositions. The Philharmonic Orchestra, under the direction of Fuchs and Jahn, the Vienna Männergesang Verein, under the leadership of Kremser, and Alfred Grünfeld, pianist, will assist. Monday morning at 10 Strauss is to be elaborately serenaded and then follows a reception. In the evening a grand banquet will be given. I hope to give the readers of THE MUSICAL COURIER a detailed account of the "feier."

It is quite evident that Mr. Floersheim is not alone in his praise of Lillian Nordica. Her début as "Elsa" in Frankfurt was a triumph. Her charmingly original interpretation of the rôle won endless praise from public and critic, and the storms of applause at the close of the opera was frantic in warmth and duration.

The production of "Carmen" Wednesday evening was beset with many difficulties. Reichenberg at the last hour announced himself as unavailable, and Ritter was obtained as substitute. During the performance Müller, as "Don José," became so hoarse that Dippel, who fortunately was present in the artists' box, was obliged to come to the rescue and sing the last act.

On the 22d of this month a concert will be given in commemoration of the 300th death anniversary of Palestrina and Orlando de Lasso. A mass of Palestrina, motetten of Lasso, and worldly madrigals of both will occupy the program. The chorus numbers 300 voices.

There are prospects of a very interesting lawsuit resulting from Leoncavallo's "Bajazzo." It seems that the French writer, Catulle Mendès, accused Leoncavallo through the Milan newspapers of plagiarism, claiming that the text to "Bajazzo" was taken from his (Mendès') drama, "Femme de Tabarin." Leoncavallo, in turn, as emphatically denied the charge, explaining that the tragedy was really enacted in his home during his childhood, and further added that his father was the judge who condemned "Hedda's" murderer. Calabria was the scene of the crime.

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*Alex. Guilmant*

Interest would be keen did Mendès, as he threatened, really bring the matter to court.

I had been told that the concert season this winter was to be an unusually brilliant one, so I made inquiries. Arnold Rosé, the handsome violinist, looked darkly mysterious and said he could as yet make no communications, but Gutmann, who has a partiality and great admiration for THE MUSICAL COURIER, obligingly made out the list of November attractions, so you are initiated some weeks before even the Vienna public. Is it a woman's attribute to so enjoy knowing things beforehand, or is the stronger sex also so inclined? On November 3 Bellincioni and Stagno will give a song recital. Bellincioni's success as a "Violette" in Verdi's "Traviata" was so immense as coloratura singer that the house will doubtless be crowded. Ben Davies, London's baritone, follows on the 4th. No remarks necessary. On the 20th the Bohemian String Quartet give their first concert, and on the 21st will be heard the violinist Theresa Seyrel; on the 23rd Marietta Polloni, with an evening of Italian song, and Eugen Grea, baritone, on the 29th.

Of course I have here given only the star concerts. De Pachmann gives a piano recital November 6. The season here is very short, but how much does fill the five months! Here are eight concerts given by the Philharmonic Orchestra under the direction of Richter; six concerts given by chorus and orchestra, with Gericke as director; four by the Bohemian String Quartet, with d'Albert, Grünfeld, Emil Sauer and Prof. Joseph Jiranel assisting. Then comes the Rosé Quartet, with eight evenings, introducing many novelties, and with Fr. Baumayer, Eduard Schütt, Moriz Rosenthal, Richard Mühlfeld, Johannes Brahms, Fanny Mahler and Ignatz Brill as assistants. I see that Schütt's new suite for violin and piano will be given one evening, and I am anticipating it with great pleasure. The composer and Rosé played it last spring at one of Leschetizky's Wednesday afternoons, and even the great master beamed hearty approval. The suite is bewilderingly brilliant, dainty and original, and abounding in charming contrasts. Schütt's playing was a revelation, to me at least, I never dreamed that so modest an exterior could grace so thorough an artist. His touch is exquisite, and the tone coloring—well, anyone would recognize in him a pupil of Leschetizky. Rosenthal's appearance in public surprises me; it is so long since he has been heard in Vienna, despite the fact that he lives here most of the year. Someone explained that he fears Hanslick, but I can't vouch for the truth of the statement. Stanislaus Barcewicz, said to be one of the greatest of living violinists, and a pupil of Laub, will also be heard. He will be assisted in his concerts by Miss Edda Teufel, a pupil of Sophie Menter. Franz Rummel has just arrived from London, and will give several concerts, the first with orchestra under Gericke.

Smareglia's opera, "Cornel Schut," will be given here for the first time November 12, with Van Dyck, Fr. Beeth, Frau Warnegg, and Messrs. Grengg and Ritter in the leading rôles. Massenet's "La Navarraise" met with success in Budapest, and will be produced here also in the near future. A one act opera, "Mara," the first work of the "well schooled but more routine than original composer" Ferdinand Hummel, was produced at the Royal Opera this week. It met with considerable success, and the composer as well as its creators, Mrs. Schläger, Messrs. Winkelmann and Ritter, were called out numerous times.

LILLIAN APEL.

Amsterdam.—The new municipal theatre of Amsterdam was inaugurated with "Iolanthe" by Henri Herz, and the final scene of the patriotic drama, "Gysbrecht van Amstel," by the old Dutch poet, van den Voude. Cornelius van Oosterzee composed some fine music for the first piece, which was much appreciated by the audience, and von Zweers wrote the music for the second drama.

Coburg.—At the Court Theatre Langert's opera "Die Kamisarden" had its first production. The opera had been given some time ago at Wiesbaden, but has been considerably altered, especially the fourth act, which is nearly new. In spite of a mediocre personnel and stage management the success was pronounced.

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**Miss Haenisch Back in Dresden.**—The famous teacher of singing and only representative in Germany of the Delarue (old Italian) method in Paris, the chamber and court opera singer, Miss Natalie Haenisch, of Dresden, on September 1 returned from her vacation tour and took up her usual course of singing lessons for this fall.

**St. Petersburg.**—The reproduction of "Falstaff" did not fill the house. This opera has not met with the success in St. Petersburg that it deserves. It cannot be said that the artists are at fault, for they have all done what was possible and formed an irreproachable ensemble. Tchernoff especially gave the difficult part of "Falstaff" all the desired éclat. Mme. Mrawina made a charming "Mrs. Ford." All other artists had arrived at the height of their parts and had well merited success.

**Paris.**—Baroness Gimelle is rehearsing at the Opéra Comique the rôle of "Phryne," in which she will shortly make her débüt. She has adopted for her operatic career the name Gilda.

**Sondershausen Conservatory.**—Here is a specimen program of the concerts given at the Court Conservatory of Music, Sondershausen, Germany. It was given September 23, the first half in the afternoon, the second part in the evening :

I.	
Sinfonie C-dur.....	Michel Haydn
"Kol Nidrei," Adagio für Violoncell.....	Bruch
Ouverture zur "Richard III.".....	Volkmann
"Rügen," sinfonische Suite.....	Riemenschneider
II.	
Schillermarsch.....	Meyerbeer
Ouverture sur Oper "Mignon".....	Thomas
Kindesträume.....	Saro
Türkischer Marsch.....	Mozart
"Aufforderung zum Tanze".....	Weber
Ouverture zu "Zampa".....	Herold
Albumblatt.....	Wagner
Tarantelle.....	Raff
"Seid umschlungen Millionen," Walzer.....	Strauss
Marsch.....	Bilse

**Opera Season in Mexico.**—Mexico, Mexico, via Galveston, Tex., October 19, 1894.—The opera season was opened last evening at the National Theatre. Verdi's "Othello" was presented. Signori Tamagno and Corsi were enthusiastically received.

Signor Tamagno arrived in New York on board the Bourgogne October 8 and left the next day for Mexico. He is to appear there in twelve representations. He is expected to arrive in New York in time for the opening of the opera season at the Metropolitan on November 19.

He will be seen here in "Othello," "William Tell," "Il Trovatore," "Aida," "Les Huguenots" and in a production of Saint-Saëns' opera, "Samson et Dalilah."—Herald.

**Nordica Decorated.**—The Duke of Coburg has conferred the cross of the Order of Merit for Art upon Mme. Nordica, in recognition of her excellence in the part of "Elsa" in "Lohengrin."

**A Cologne Sensation.**—A new string sextet, by a boy of sixteen named Bernhard Köhler, recently created an extraordinary sensation at Cologne.

**Sonzogno in Paris.**—The announcement is already made that for the Sonzogno opera season next spring in Paris Marcella Sembrich is engaged to sing in "Pagliacci" and "L'Amico Fritz."

**The San Carlo in Naples.**—Mme. Stolzmann it appears has good reason to think that she will be acceptable to the municipality of Naples for the management of the San Carlo Theatre, and has, it is said, made the necessary deposit. Though her appointment is not definite, she is engaging artists for Naples.

**Verdi Again.**—The "Trovatore" is authority for the statement that Verdi is composing an opera, "Caliban," taken from Shakespeare's "Tempest." Maurel is to take the title rôle.

**New Operas.**—Isabella D'Outreleau, an American, residing in Italy, has composed two operas, "Wilfrid" and "La Vergini del sole." "I Filarmonici" is the title of a new opera by Martini di Prato. "La Gitana" is another by Vittorio Mori.

**At Milan Theatres.**—The performances at the "International Theatre" continue with uniform and in-

creasing success. At the "Dal Verme" "Lohengrin," "Maria di Rohan," "The Merry Wives of Windsor" and the "Puppenfee" ballet have been drawing large audiences.

**Bremen.**—At the Stadt Theatre, of Bremen, a new three act comic opera, "Prince Rosa Stramin," by A. Radcliffe Grote, had its first production. The composer, who is also the librettist, is a resident of Bremen, and the work was received with demonstrations of approval.

**Munich.**—The one act opera "Saint Foix," will have its first hearing at Munich, October 25. The work has also been secured by the theatres of Weimar and Leipsic.

**Puccini.**—An old opera, which had been buried and forgotten, was resuscitated by its author Puccini, and by him renovated and modernized. The plot is taken from "Spectacle dans un fauteuil," by Alfred de Musset.

#### The Beethoven Bust.

THE bronze bust of Beethoven which was won by the United German Glee Clubs of Brooklyn at the great Seventeenth National Saengerfest, held in this city last June, was unveiled Saturday in Prospect Park. It rests on a 10-foot granite pedestal in the flower garden, near the bust of Tom Moore. Preceding the exercises in the park, the German singing societies, Schuetzen Corps, Turners, and other societies, to the number of forty or more, joined in a parade, which has never been surpassed by any similar demonstration in that city. Peter Bertsch, the grand marshal, the assistant marshal, and the aids were all mounted, and if massed together they would have formed a splendid cavalry battalion. The procession was reviewed by Mayor Schieren and the members of the Board of Aldermen while passing across the square in front of the City Hall. On reaching the flower garden in the park, in and around which several thousand spectators stood, the societies joined in singing Beethoven's song, "Die Himmel Rühmen." The bust was unveiled by William Lang, chairman of the music committee, and J. K. Sanger made the presentation speech. He said :

"If it be true that German vocalists enthused the American people to song and music then we might well be satisfied with the result. It was an American lady who only a few weeks since was chosen to take an important part in the Wagner plays at Bayreuth, in one of the most famous art institutes of Europe. The success of that performance was a pronounced one. And if we have not as yet produced a Beethoven among our home talent the compositions of our masters have, nevertheless, been favorably received, even where once stood the cradle of Beethoven.

"As Brooklynites especially we may look with just pride upon two of our fellow citizens, whose compositions have been appreciated far beyond the limits of our country, and I trust that I do not violate the rules of etiquette by referring to Dudley Buck and Harry Rowe Shelley. May we soon be able to place alongside of Beethoven's bust that of an American composer, thereby honoring our German-American vocalists and glorifying our beloved city and country."

In accepting the bust on behalf of the city Mayor Schieren said :

"Evidently this country is the land of progress. Whatever is introduced here, the American genius and native push and energy soon grasps, and not only conquers, but generally excels in. So it is with music. To me it seems but a comparatively few years since Theodore Thomas first organized his famous orchestra and commenced to introduce a classical as well as a higher order of music. We know how well he succeeded and how he educated the public mind, and how popular became these concerts. Yes, we owe a debt of gratitude to him for the cultivated taste which he created for good music, so that to-day the American audience is considered one of the most critical in the world, and here art and good music are not only highly appreciated, but generously patronized. The best talent in the world comes here and finds welcome and favor from our people. The masses nowadays demand and appreciate a higher order of music. We realized it at the concerts given in this park during the summer. They were greatly enjoyed and appreciated by the public because they were of a higher order than heretofore given."

"The generous gift of your trophy to the city will be highly appreciated by the people, and permit me to express my sincere thanks on behalf of the citizens to you. We shall ever look upon this statue as a token of love and esteem that you have manifested for the city, and it will stand as a monument of your skill and ability, obtained after a struggle. We may be justly proud of your attainment, and this bust of Beethoven and its history will engender a love for good music, and the memory of the United Singers, its donors, will ever be gratefully remembered."

Park Commissioner Squier, Carl Aichmann and Carl Lanz, president of the Northwest Saengerbund, also spoke. The singing of the prize song, "Am Ammensee," by the United Singers, evoked rapturous applause. The exercises closed with the singing of the "Star Spangled Banner" by the assembled multitude.—"Sun."

#### Marie Louise Bailey.

REAT interest attaches to the first important concert of the season to be given at Carnegie Music Hall the evening of October 30, with the Symphony Orchestra, under the direction of Mr. Walter Damrosch. This interest centres around the two soloists of the occasion, Miss Marie Louise Bailey, the young court pianist to the King of Saxony, and M. César Thomson, the well-known Belgian violinist, who will then make their first American appearance.

Although Miss Bailey is only nineteen years old she has already achieved a remarkable success in Germany, and the praise bestowed upon her by the musical critics of Berlin, Vienna and Leipsic is of so pronounced a character as to rouse a feeling of wonder that a woman of so youthful age should have so taken the cognoscenti by storm.

Yet Miss Bailey does not present herself to us as a musical prodigy. On the contrary she will make her appearance here to appeal to sound and experienced musical judgment upon her ability and accomplishments as a musician. Her individuality is marked. While not at all "mannish" in appearance or action, she immediately impresses one as a woman of strong self reliance, strong common sense, equipoise and marked force of character. It is these traits which drew from the German critics general comment upon "the stamp of true manliness" characterizing her playing.

Miss Bailey made her débüt in Leipsic on February 28, 1893, at the Gewandhaus. She made what is known as an "instantaneous hit." The audience was very enthusiastic and the critics all accorded her the warmest praise. The "Tageblatt" dwelt upon her "magnificent rendering of the most difficult passages," and declared her technic "perfect, beyond criticism." The "General-Anzeiger" summed it up by saying : "Frauline Bailey is one of the most truly talented and one of the coming stars in the firmament of music. This talent is wonderful in its surety of technic and the exemplary quality of execution." "Strength, poetry and endurance" was the verdict of "Neue Zeitschrift für Music" upon her playing. "The Signale" was unequivocal in praising the pianist for "musical conception, tone quality, poetry, fire, technic, surety, strength, endurance and freedom from mannerisms."

There is some reason for expecting a rich musical treat in Miss Bailey's first appearance among us.

Mr. Thomson's status as a violinist is well known to us all. His marvelous technic has been widely heralded. He has met with the most distinguished success in Europe, and every lover of music in this country is eager to hear an artist who has created such a profound impression.

**Mark Kaiser's Quartet.**—The Mark Kaiser Quartet, which was recently organized for the purpose of giving a series of concerts during the coming winter, last week gave an informal recital for a limited number of friends. The recital took place at the residence of Prof. Mark Kaiser, on St. Charles avenue, and proved to be enjoyable in every respect.

The quartet consists of M. Kaiser, first violin; Mr. Henry Wehrmann, second violin; Mr. Cesar Grisai, cello, and Mr. Emile Malmquist, viola—all talented and accomplished musicians, who have studied and worked together for some time. The following program was executed most beautifully: Quartet of Beethoven No. 4, C minor; Haydn's serenade; aria of Bach; "Slumber Song," by De Seve; quartet by Carl Schubert; op. 34, allegro; op. 40, andante. The rendition of the several numbers on the program was most artistic and the harmonious blending of the different string instruments very delightful. Mr. Kaiser is the recognized leader of all violinists in this city, and both as teacher and performer has won brilliant laurels in his art. Mr. Wehrmann is a young violinist of attainments, who has composed many meritorious pieces, and is destined to be a great soloist. Mr. Grisai has been a cellist in Thomas' orchestra, and that itself is a fine recommendation. Mr. Malmquist is a versatile musician of great ability. The first series of concerts will be given in the month of November, and will be well attended.—New Orleans "Picayune."

**Clifford Schmidt Resigns.**—It is said that Clifford Schmidt has resigned his position of concert master in the Seidl Orchestra. His successor will probably be Henry Schmitt.

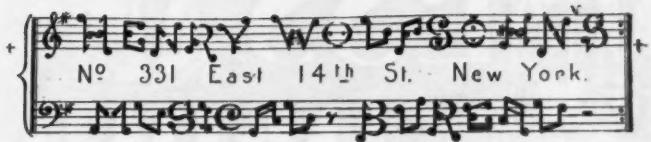
**Oscar F. Comstock.**—Mr. Oscar F. Comstock, who is well known in this city and Brooklyn, has returned to his home in the latter place after five years spent in the West. Mr. Comstock has located at 100 Ross street.

**Ben Franklin.**—Mr. Ben Franklin, music critic of the Troy "Press," and correspondent of THE MUSICAL COURIER from that city, was in town last week on his return from a vacation spent in Charleston and other Southern cities.

**The Burmeisters.**—Mr. and Mrs. Richard Burmeister will give eight recitals of piano music at the Peabody Institute, Baltimore, on the Friday afternoons, October 19 and 26, November 9 and 23, December 7 and 31, January 11 and 25.

**RARE OPPORTUNITY.**—A fine Amati violin offered for sale. Price, \$3,000. Address Amati, care of THE MUSICAL COURIER.

# WOLFSOHN'S MUSICAL BUREAU ITEMS.



**B**Y special arrangement made with THE MUSICAL COURIER, HENRY WOLFSOHN will have each week a page devoted to matters of interest in the musical world appertaining principally to the artists under his direct management, not however excluding others. This is an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies.

**Lillian Nordica**, who is now singing with remarkable success in a number of the larger German cities, is expected to return to this country the middle of next month, when she will resume her position as leading dramatic prima donna with the Abbey & Grau Opera Company. She will also be heard in a number of concerts, both this fall and next spring. An offer to head an English opera company she has declined, for the present at least, but would not be adverse to such a scheme at some future time.

**Campenari**, the young baritone, who has made such a phenomenal career, having sprung from an ordinary cello player of an orchestral organization to the position of one of the leading baritones of the Metropolitan Opera Company, will very likely make his début as "Valentine" in "Faust." At present he is filling a number of concert engagements.

**Augusta L. Cottlow** the young pianist who created quite a sensation two years ago when she was heard in the Seidl and Damrosch concerts, will probably play in this city again some time in January. Next spring she will go to London to remain in Europe for several years. Miss Cottlow will be under the management of Daniel Mayer in London.

**Miss Margaret Crawford**, the young contralto, will be heard in concerts and oratorio during the coming season. Gifted with a beautiful voice, well cultivated, and a prepossessing appearance, there is no doubt but that Miss Crawford will be a valuable addition to the concert stage.

**Wm. H. Rieger's** engagements are more numerous this season than ever. At the Worcester Festival this young artist again proved one of the favorites, and his interpretations of Verdi's "Requiem Mass" and the "Elijah" were universally commented upon. Rieger had several offers of positions in opera, but declined, his time being almost entirely filled with important concert engagements.

**Eleanor Meridith** has just arrived from Europe, having completed her studies in Paris with Marchesi. She accepted a very lucrative church position in the West, but will be heard in a number of concerts in New York, where she

intends to locate next season. Miss Meridith has a broad, dramatic style, particularly well adapted for oratorio.

**César Thomson** will appear in a number of violin recitals here and some other cities immediately after his début in New York. In some he will have the assistance of an orchestra, while in others he will have the co-operation of vocalists. Lillian Blauvelt, Julie L. Wyman and Gertrude M. Stein will very likely be heard in conjunction with M. Thomson.

**Lillian Blauvelt's** season promises to be remarkably active. She is to be the soloist of the leading orchestral concerts in this country. October 26 and 27 she sings with Theodore Thomas; December 1 in "The Creation," with the New York Oratorio Society, and December 14 and 15 with the New York Philharmonic Society. Besides these she has a tour with Anton Seidl, and quite a number of engagements with private societies.

**George W. Ferguson** has just returned from a short tour to Buffalo and St. Louis, where his singing aroused the enthusiasm of both press and public. In Buffalo he was at once engaged for the Symphony Concert December 6, and he will also sing again in St. Louis early in February. Mr. Ferguson intends giving a number of song recitals early next spring.

**Currie Duke**, the charming young violinist, daughter of General Basil Duke, favorably remembered from last season, when she appeared in the Damrosch Sunday concerts, will soon return to the city from her country home to resume active work in the concert room. Since Leonora Van Stosch's departure for Europe Miss Duke seems destined to fill that young artist's place.

**Conrad Behrens**, who is engaged as one of the leading bassos of the German opera, has booked quite a number of engagements for this season. He leaves early in November for a short tour through the West, where he will be heard in Milwaukee, Cincinnati and other cities. Mr. Behrens has a large number of engagements in this city. He sings here November 11, 18 and 25.

**Marcella Lindh** is at present touring the New England States at the head of her own company, which comprises, besides herself, Ger-

aldine and Paul Morgan and a reader. She will be the soloist at the Chicago Germania Concert, October 25, and the following week sings in the Ninth Symphony with the Milwaukee Musikverein.

**Josef Hollman** is expected to arrive in America either in the middle of January or early in February, and remain here about three months. He has already booked a large number of engagements, among which are the leading musical societies of the country.

**Effie Stewart**, who lately returned to this country after an absence of over five years, has developed into a genuine dramatic soprano. She is particularly well fitted for the interpretation of Wagnerian music, and has been engaged to accompany Anton Seidl on several of his tours through the country.

**Sousa's** tour will be continued until the middle of December, when he will rest in this city for a few weeks, to resume his work in early spring. He will then make an extended trip of almost five months, playing in the largest cities in the East and West. The demand for Sousa's Band is steadily growing, and Mr. Blakely, his manager, has many more offers than he can fill.

**Julie L. Wyman** evidently made the hit of the Worcester Festival. The Boston "Herald" says:

Of the soloists Mrs. Wyman carried off the principal honors, and deservedly. This artist has greatly benefited by her studies abroad. Her beautiful voice is more under control than it was, and her style has broadened and matured remarkably. Her tone production is free, and she sings with a finish, a warmth and an artistic grace of sentiment and propriety of expression that are fairly delightful. Her sense of rhythm and her phrasing leave nothing to be wished for, and in all that she did purity of taste and of style were pre-eminent. Her success with the audience was immediate and complete. From her first solo to her last, artistic finish, perfect intonation and method, feeling, ease and dignity were delightfully in evidence. The former singer of pretty and unexacting French chansons has expanded into a fine dramatic soprano.

**The Buffalo Symphony Concerts** rank now among the best in this country. It is their seventh season, and Director John Lund succeeded in establishing a first-class orchestra in that city. Mr. J. C. M. Lautz, whose untiring efforts, coupled with financial sacrifices, made the existence of this most excellent organization possible, may be congratulated upon such happy results.

# BUSINESS DEPARTMENT

*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

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Advertisements for the current week must be handed in by 8 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
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ESTABLISHED JANUARY, 1880.  
NO. 768.

NEW YORK, WEDNESDAY, OCTOBER 24, 1894.

STRAUCH BROTHERS report business most excellent in all the departments of their business—action making, key making and hammer covering. The house is showing a great amount of the progressive spirit and its success is richly merited.

IT is only by the most careful work in manufacture as well as through expert commercial handling, with all the latter implies, that a product can be brought to a standard of value. It's the name which is the guarantee in the piano and organ trade. Good instruments correctly handled are bound to bring a value to a name that the public recognize—that's just the condition of the Fort Wayne Organ Company,

LEOPOLD GODOWSKY, one of the greatest pianists in America and an exquisite, artistic nature, has decided to play the Gildeemeester & Kroeger piano this season, and will be heard in concerts in various cities. Both parties are to be congratulated upon this arrangement.

WE simply desire once more to call attention to the fact that one of the broadest, most magnetic and energetic minds in the music trade of the Union is at the head of the Chicago Cottage Organ Company, of Chicago, and this may very justifiably lead to the conclusion that some important news may soon be published as a result of that mental activity. We refer of course to Mr. H. D. Cable and to the fact that he has not been idle this fall.

IN last Sunday's "Herald" appeared a 150 line single column advertisement of the Wissner piano. Taking advantage of the 134 Seidl concerts, at which the Wissner piano was in evidence, Mr. Otto Wissner words a catchy and tasty advertisement headed by a splendid line portrait of Anton Seidl. A line cut of the Wissner grand also appears. It is through such persistent advertising that the Wissner house has built up such a splendid retail trade, and it is through large advertising in THE MUSICAL COURIER that the Wissner piano is known and spoken of throughout the United States, Canada and Europe.

N. M. CROSBY, of the F. G. Smith forces, was booked to leave for the West on Monday on one of his expeditions. Crosby's trips are in the nature of expeditions into the territory to be captured by the Bradbury, the Webster or the Henning, or all three, as the case may be.

There is a kind of thick, heavy, overloaded, foggy rumor in the air regarding a great scheme of F. G. Smith's to absorb one of the most important of the young piano manufacturing concerns in this town. If he succeeds in getting control of it there will be more music with him than there has ever been.

WE do not believe it to be true, as stated in a music trade paper, that Mr. Wm. Dalliba Dutton is a bell ringer for Hardman, Peck & Co. Certain papers have a very unfortunate manner of putting facts before their readers and the illusion may be due to that unhappy condition, but we maintain, as we always have, that W. Dalliba Dutton is a piano man par excellence, if ever that qualification was deserved by one of the guild, and in his position with Hardman, Peck & Co. he was far superior to his probable successor who, in our opinion, is by no means his intellectual equal nor within gunshot of Wm. Dalliba D. as a piano man and a man of culture and brains.

When Mr. Wm. Dalliba Dutton became associated with the destinies of Hardman, Peck & Co. the piano they are identified with had no such standing as it subsequently attained under the régime of that gentleman, who injected an artistic atmosphere into the establishment which was lacking and which will depart from it when he leaves it. This is a record which should become public property in justice to Mr. Wm. D. Dutton, and his future identity with the piano business to which he belongs by inheritance, by training, by adaptation and by general agreement.

THE New York branch of Arthur P. Schmidt, the publisher, of Boston, which will be located on the third floor of the Mason & Hamlin Building, will probably be opened November 1. Stock is now being carried into the building.

IT is not everybody who sits down, figures out just what the dealer wants and then goes ahead and makes it. Ludwig & Co. in their enjoyment of a good slice of dealers' patronage show that they "sized up" the situation quite correctly. "A piano that a dealer will buy," is their motto.

M. CHAS. DIECKMANN, of Decker Brothers, is having much success on his present trip. On Monday he was in Chicago and goes from there as far west as Denver. He will be gone some time. All through Decker Brothers' business there is much activity, and Mr. Wm. F. Decker is enjoying this activity and helping it along.

ON the evening of October 15 the McCammon Piano Company's factory at Oneonta, N. Y., was threatened with destruction by a fire which consumed a large factory adjoining theirs. During the progress of the fire several times it looked as though the piano factory would be ignited, but by most excellent work by the Oneonta local fire department, aided by the McCammon fire brigade, the building was saved without even a scorching.

THE wholesale trade of Chickering & Sons has never been in a more gratifying condition than at present, and its prospects for the rest of the year are all that could be wished. The factory has been worked to its full capacity ever since the beginning of September, and the orders booked for future shipment will keep it in that condition until the close of the year, if not longer. It is self-evident that judicious management is telling its own story with Chickering & Sons, as it does in all cases.

THE secret is out. It has at last been discovered how to make big money in music trade journalism, and this is the way to do it, according to authority: Print lots of advertisements every week free of charge; print periodically full page advertisements, particularly if the firms mentioned therein notify you in advance that they will not pay for them. Print them and publish all these advertisements right along knowing beforehand that they will never be paid. Do this for several years and there will be no question about making money. In fact it is the only way to make it in music trade journalism. But where is the money? you will ask. Why, in those who are not advertised; they will pay the advertisements of the others. It's the custom in the music trade.

Take the Weber house; print full page advertisements about the Weber piano; then go over to Steinway & Sons and they will pay the bill, especially if you can prove that you published the Weber pages contrary to the orders of the Weber house. Take the Chickering house. Come out in your paper with large special advertisements, which Chickering & Sons have, in advance, notified you will not be paid by them; go to Wm. Knabe & Co. and they will pay the bill, and vice versa.

The secret is out, but how did old Slobs drop to it?



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## BUSH &amp; GERTS

AND

## KRELL PIANOS.

HERE are two sample letters such as come into this office continuously and which are frequent sources of embarrassment to us, for the reason that they refer to matters in which neither we nor the trade at large have any interest except in a passing fashion, and yet they require a reply for ordinary newspaper reasons. There is no other medium for exploiting such matters except the public forum of the press:

The Bush &amp; Gerts.

VICTORIA, B. C., Oct. 9, 1894.

Editors *The Musical Courier*:

We write to congratulate you on your edition of the 26th ult. We think it a splendid number, and you are entitled to a great deal of credit.

Would you tell us whether the Bush & Gerts piano, of Chicago, is a stencil piano or not? If it is, please let us know in a few words what constitutes a stencil piano.

We know very well that you have thrashed this matter out a great deal in your paper, but we cannot put our hand on one of your issues containing a definition of a stencil piano.

Yours very truly, X.

The Krell.

DALTON, Ga., Oct. 11, 1894.

Editors *The Musical Courier*:

Will you please let me know the standing of the Krell Piano Company, of Cincinnati? Are their pianos strictly first-class instruments?

Very respectfully,

MRS. J. B. HEADRICK, Dalton, Ga.

First as to whether the Bush & Gerts piano, of Chicago, is a stencil piano or not. The name of the firm was transformed some years ago from Bush & Gerts to Wm. H. Bush & Co., but there does not seem to have been any fixed name attached to the piano, and hence, because in some cases, or on some cases, the piano was called Bush & Gerts and in others or on others it was called W. H. Bush & Co., a certain indeterminate idea was fostered regarding the true or real name of the piano. The firm should have called the piano either the Bush & Gerts or the W. H. Bush & Co. piano, but as it has these two names it is difficult to say which is which.

As the Bush piano, having either of the two names, it is not a stencil, for the Bush concern makes these pianos, which may be sold in one place as W. H. Bush & Co. and in the other as Bush & Gerts—certainly a mistake and one that could be remedied and should be remedied.

And yet, despite this fact, viz., that this Bush piano is not a stencil, the firm are stencilers. Why? Because they have for years past been engaged in sending out their own Bush pianos with other names than their own on them and this brings us to the answer of the question: "What constitutes a stencil piano?" A piano is a stencil piano when the name upon it does not indicate its origin. Now, pianos coming from the Bush factory having other names upon them certainly give no indication and no intimation of their origin, and hence are stencil pianos. This may seem all proper and correct to some people, particularly when they can make a great deal of money out of it, as W. H. Bush & Co. have already done; but this paper has for many years stood upon the platform that says that a stencil piano is a bastard, is illegitimate and paves the way for fraud in the piano trade. It may be a mere difference of opinion, and W. H. Bush & Co., in engaging in the stencil business and making a fortune out of it, may think it perfectly correct and legitimate, but it happens that THE MUSICAL COURIER does not think that way, and not only differs with stencilers, but has succeeded in driving most of them into the legitimate piano business by compelling them to desist from stenciling.

We may not succeed in convincing W. H. Bush & Co. to give that kind of business up. That firm may insist upon continuing and may even succeed, which is a secondary question with us; yet it is our duty to call attention to the condition when we are asked to do so, and we shall hereafter not wait for the asking, but pursue in this case the same course we have for ten years pursued, and that is tell the truth about the stencil without the slightest equivocation.

Naturally a stencil piano is an instrument of the lowest type and quality. When a manufacturer will so degrade his pianos that he not only does not put his name or firm name or company name upon it, but agrees to put on it the name of any Tom, Dick or Harry, he stamps it as a cheap, common, ordinary box in which he can have no further interest. The

identification of the name with the piano has always been the great incentive toward improvement, and that does not, cannot exist in the case of a stencil piano, for there is no interest in it except the price that can be gotten and the number which can be sold. There is no residuary interest in it.

We have been preaching this gospel for years past, applying it to every stencil instance, and we can make no change in this case of Bush. If the firm cannot see that by delivering stencil goods it is assisting and abetting its competitors, no matter how much money there may be in the scheme temporarily, it is no one's affair. Certain it is that no stencil concern can ever expect to increase the reputation or advance the standing of its pianos, and even if the pianos are good medium grade their intrinsic merits will not be acknowledged if the firm is a stenciler.

We must admit that the situation is somewhat mortifying to us, for we have been under the impression that no further occasions would arise for us to devote much attention to the stencil nuisance. We had hoped that the piano trade had been sufficiently educated to absolve itself from the nasty business, but we regret to say that there are still several concerns in Chicago and a few in the East who do a rotten stencil trade, and we shall certainly be obliged, in the interest of the honest dealer who is tired of the competition with the stencil, to pick up the cudgel again. It seems like a waste of time in these older days, when other important matters call for our space and time, but, it appears, it must be done. Hence we shall now say and continue to say that every piano marked Bush & Gerts or W. H. Bush & Co. is a legitimate piano, although one name only should be used by the house. But every other piano emanating from the factory of that concern with any different title is a fraud stencil and is worth about \$110 to \$125 wholesale, for that is the market price of stencil goods.

All dealers coming into conflict with these stencil pianos will oblige us very much by sending in the various names under which they are foisted upon the community. The business must be stopped, just as it has been stopped with others, who are to-day more contented and better off than they ever were when they shipped stencil goods. A stencil piano is a false pretense, with the false pretense fastened on its very visage. We don't want any false pretense in the music trade.

We notice that the firm advertises its pianos in this paper as Bush & Gerts; then why not stick to that name? As to the stencil pianos shipped out of the Bush factory we believe their days are numbered.

## The Krell Question.

The inquiry about the Krell brings us to some rather interesting and novel features of the latter day piano business. By gradual steps made during the past few years the impression has become firmly rooted in the minds of nearly every piano manufacturer that he or his company is producing a first-class piano, and in about six months more we shall be in a very unfortunate predicament, for the simple reason that no second-class or medium or cheap or low grade pianos will be found unless they be old second-hand goods made before this period of piano reformation.

In what and how will all this foolishness end? There certainly must come a reaction in which some common sense will prevail and which will bring some houses back to the only proper view of the situation. Why, it has become so absurd, the situation has developed into such a stage of the ridiculous, that a man known to be an expert, known to be acquainted with every detail of manufacture, known to be able to quote the price of each and every article entering into the manufacturing, known to know the price of labor—that such a man is told, and seriously too, by manufacturers of low grade or low medium grade pianos that they are absolutely high-grade, first-class pianos, and the statements are made with all the solemnity attached to conviction.

We have been asked to look at pianos, good, fair, honestly made pianos, sold at \$150 or \$160 wholesale, and have been told that they are absolutely first-class, and that unless THE MUSICAL COURIER would confirm that opinion in the paper no business from the concern could flow to it, and the manufacturers meant conscientiously just what they said.

Some time ago a New York piano manufacturer, a practical man, showed us a new scale upright, a good copy of a first-class piano, but of course constructed on a cheap basis, to be sold for \$150, and the man actually was convinced that his copy was just as

good as the original which sells for twice the sum and more wholesale, and he believed it, and because we differed and explained to him why this was impossible, and because we endeavored to reason him back to a tenable position he became offended and assumed that we were prejudiced. He assured us positively that the tone of his piano was better than that of the original, which was naturally an insane proposition; but there he was and he was not to be moved.

There are a great many excellent pianos made in the United States, and many fair ones, some thoroughly and strictly first-class pianos, first class without a shadow of a doubt, many medium pianos, lots of low grade pianos and much trashy goods. The dealers know this just as well as we do; those who are experts know it certainly, and those who are not experts know it certainly, too, because the prices quoted by the manufacturers prove it to them, as they should prove it to the manufacturers themselves.

And now as to the Krell. The Krell Piano Company differ from the Bush & Gerts or Bush concern because they do not stencil. There is no stencil about the Krell piano, and it is a good piano of its kind, well made, but would not come under our category of strictly first-class. There are only a very few concerns strictly first-class; concerns that get from about \$300 to \$500 or even more for their pianos wholesale. There is no use beating about the bush or the gerts in this thing; we do not propose to give our official, editorial sanction to this insane idea of stamping every piano as first-class, much less strictly first-class, and the Krell Piano Company would not expect such a thing, neither would Bush & Gerts. But Bush & Gerts or Krell, or Krell or Bush & Gerts, or anybody to the contrary notwithstanding, we reiterate that there are very few strictly first-class pianos made, and when we publish our Grade List our readers will admit the justice of our classification from the very names we shall place in the strictly first-class list.

As we said of the Krell piano, it is a good instrument, and if purchased at the proper price no mistake can be made. The firm is honest and would not tolerate any bad methods. The members of the company may be suffering from the same delusion regarding the character of their pianos that affects many other piano manufacturers; they may believe they are producing the greatest piano in America. But that would be a great error which would inevitably militate against the success of their business unless they could prove it and convince the dealer by getting such prices from him as strictly first-class makers get. This they have not yet succeeded in doing, and probably they are not even desirous to do so.

We believe in advancing the standing of the piano trade of the country, and one way to accomplish this is to publish exactly the standing and grade of all pianos, unless an end is put to this unfathomable nonsense of calling every piano that is made first-class. In fact we believe the time is rapidly approaching when the trade will demand our permanent grade list.

## New Style Needham Organ.

THE Needham Piano-Organ Company have received at the New York warerooms, corner Fourteenth street and University place, the first of their new style high top organs, which they have named the Cecilian. The case is handsome in carving and well proportioned, and should prove a desirable seller.

At the factory the recent accident, resulting in an overflow of water and the damaging of many pianos, is being rectified, and all departments will shortly be running in a normal state.

**PIANO TUNER**—Young man. Understands repairing, varnishing and polishing, desires steady position. Best of references from last employer. Address, R. B., 726 Madison street, Brooklyn, N. Y.

"The touch of your piano seems so uniform," said Mrs. Softstop.

"Certainly. As the springs are made by automatic machinery, and are of equal strength, the touch of the action must be uniform; something that cannot be acquired by hand work."

"What action did you say was used in this piano?"

"The Roth & Engelhardt of St. Johnsville, N. Y."

**SOMETHING NEW.**

**Geo. P. Bent's Latest, the "Orchestral Attachment," Doesn't Add to the Cost of the Piano.**

**M**R. GEO. P. BENT and Mr. M. H. McChesney have been exhibiting this week in New York something new and novel, for certainly the "orchestral attachment" to the "Crown" piano is both. Most of the leading piano men of the East have seen this invention, and Mr. Bent has yet to find one who cavils about it. He has certainly carried his forces into a new field. Although Mr. Bent does not take any of the credit of the invention of this "orchestral attachment," Mr. McChesney is frank in saying that after he (McChesney) and Mr. Kunze had about despaired of producing the proper tone, a suggestion of Mr. Bent's solved the difficulty, leaving the two mechanical geniuses free to work out the details of the suggestion.

No one who has yet heard the effects produced by the orchestral attachment has been able to give a solution as to the means by which said effects were produced. When the action of the instrument was exposed the most lynx-eyed have been unable to discover the why and wherefore of the gradations of tone, or rather, of the different tone colors produced. And yet it is very simple. Before proceeding to give the details of the construction of the "orchestral attachment" here is an account of

**What It Accomplishes.**

Sitting down to this "Crown" piano and running your fingers over the keyboard the first thing which impresses you is the great advance Mr. Bent has accomplished in instruments of his manufacture. The "Crown" piano, known for some time as a splendid piano, has been raised in grade—has been raised far above its original grade. A new scale has added much to the musical qualities of the instrument, and better workmanship and material have done the rest. A later scale, as yet incomplete, promises to raise the "Crown" piano still higher. This present scale is particularly remarkable from middle C down. The bass is almost phenomenally clear and bell-like—massive chords ringing out with satisfying sonority. The middle register as well as the upper has been developed to a point satisfactory to the musician. A musician with the cultivated sense takes enjoyment playing a "Crown" piano.

After trying the instrument as a piano alone, you depress the second pedal—there being four—and immediately you have a practice clavier which meets the demands of musicians who contend that under no circumstances should the touch of a piano differ at any time of practice. In this practice clavier attachment the action is in no way interfered with, the hammer escaping exactly as they do when the piano is sounding. It is accomplished by a lateral rod sliding up to the shank of the hammer just below the hammer head. This rod is secured to the brackets of the action by turned lugs. The joints are wedged in such a manner that a depression of the second pedal slides the rod up to the hammer shanks, securing it in such a position that the jack of the action escapes, allowing the hammer to move forward naturally, as it would in striking the string. The hammer shank, by coming in contact with the rod thus slid in position, is arrested and the hammer stops within a short distance of the strings; too far away, however, to make any impression or to create vibration.

The action remains unchanged, as there is nothing to change it in the slightest degree. The hardest blows from the fist cannot break a hammer shank, thus disposing of the objection on that score, which would naturally come up here. This rod which arrests the hammer shanks is covered with felt, diminishing to a minimum the sound of the hammer shank striking it.

You next raise the pedal by a slight right motion of the foot, restoring the piano instantly to its natural condition. Depress the third pedal and strike the keys, and a metallic, stringy tone full of "fuzz" results. This is accomplished through a series of tongues which are intermediary between the hammer and the strings of the piano. These tongues are made of leather strips about  $\frac{1}{2}$  inches in length, in the ends of which are tightly rolled small steel wires.

The tongues are suspended from a rod, which holds them above the impact of the hammer until the attachment is desired for use. On pressing the third pedal this rod lowers, placing the tongues in position between the hammer and the strings. On account of the overstrung scale a double motion is necessary on the part of the bar covering that section, which is accomplished simply and effectively. The tongues are lowered so that the hammers strike the tongues  $\frac{1}{2}$  of an inch above the end in which is the steel wire spoken of above, and it is because of this that a fuzzy tone results, the hammer forcing the leather against the wire at the same time that the wire at the bottom strikes it by oscillation. We say, "at the same time," as the discrepancy in time is so small that the human ear cannot detect it. To get rid of the "fuzz" in this tone, it is only necessary to make the ends of the tongues alone strike the wires, and to

accomplish this the second pedal is now brought into play. By depressing it the hammer strikes the tongue more lightly until at last it hits it just hard enough to oscillate the end of the tongue against the strings, when a beautiful zither quality of tone results. By using the third pedal alone you get a harp tone and a harp perfect in everything—a chromatic harp, too. Through the use of this device a mandolin, a guitar, a harp, a music box and a banjo can be successfully imitated, while Mr. McChesney plays an imitation of a bagpipe so perfectly that it would set a Highlander crazy or else drive him to the drinking of the smoky fluid, which would accomplish the same result.

The devices for accomplishing these results are of the simplest nature, and do not show the enormous work put upon them in invention. Now that everything is done and the whole working successfully, one wonders that it was not done before.

**How It Will Be Sold.**

The first question which arises when something new is added to a piano is, "How much extra will it cost?" and usually anything adding to a piano's cost does not succeed. Mr. Bent is too practical a business man not to know this, and this is how much extra it will cost. To use his own words: "It will be like the traveling man's overcoat; you won't see it in the expense account, but it will be there, all the same."

In other words, this orchestral attachment will be in all the larger styles of "Crown" pianos, which will not be raised in price to the trade.

Thus Mr. Bent gets over an objection to his orchestral attachment—there is none he has not thoroughly overcome—and this is

**How It Is Succeeding.**

The "Crown" with "orchestral attachment" was exhibited in Washington, Baltimore and Philadelphia last week, and Mr. Bent secured the following representation for it, taking orders from all the parties enumerated: E. F. Droop & Sons, Washington, D. C.; Otto Sutro & Co., Baltimore; Jas. Bellak's Sons, Philadelphia, Pa., and while in Philadelphia that particularly wideawake and active trade man, A. B. Campbell, saw the "orchestral attachment" and secured the agency for the A. B. Campbell Company, Jacksonville, Fla.; also Mr. H. W. Hagen, Reading, Pa., came to Philadelphia and secured the agency of the "Crown" piano.

Mr. George P. Bent was joined on Monday by his brother, C. A. Bent, and together with Mr. McChesney they left for Boston, where they are now exhibiting the instrument. Mr. George P. Bent will leave for home from Boston, as factory building is occupying his time. The success of the orchestral attachment is assured. It is in the hands of energetic George P. Bent, who has given it commercial treatment. In conclusion, the credit for all the hard work in originating and perfecting this attachment is due to Mr. McChesney and Mr. Kunze, the latter gentleman being the superintendent of the "Crown" factory. Mr. McChesney, the inventive genius of the "Crown" establishment, is too well known to need extended notice.

A copy of letter from Hugh A. Clarke, Music Director, University of Pennsylvania, and one of the judges of awards on pianos and organs at the World's Columbian Exposition, 1893, is appended:

PHILADELPHIA, Pa., October 18, 1894.

*Mr. Geo. P. Bent:*  
DEAR SIR—I find it a difficult matter after so short an examination of your remarkable piano to express an opinion of its merits that would do it justice. The more I think of it the greater its possibilities for the production of new effects seem to be. As a piano simply the "Crown" is too well known as to require any discussion of its many excellencies, but the "Orchestral Attachment" has made it a new instrument, endowing it with a variety of tone color

that has hitherto been one of the great wants of the piano. One of the chief merits of the attachment is that it does not in the least interfere with either the action or the ordinary tone quality. Another great merit is its simplicity and durability. While, like all new departures, it may meet with some prejudice, I am convinced that it will rapidly rise, not only in popular favor, but also in the estimation of musicians. I have received so much pleasure from the exhibition of its capabilities which you favored me with that I will take every opportunity to commend it most heartily.

Sincerely yours, H. A. CLARKE.

**A ROW OVER PATENTS.****A Threat and a Challenge.**

**L**AST week there was issued from one W. H. Hoschke a circular that is in itself explanatory so far as it goes. It is a severe warning to the makers of mechanical instruments of the Symphonion and Regina type, as it states that those instruments are direct infringements on the rights of Mr. Hoschke. It goes further, stating that unless everybody in the United States ceases selling those instruments prosecution will follow. Here is the circular:

NEW YORK, October 16, 1894.

*To whom it may concern:*

I respectfully call your attention to the fact that I have acquired and am now the sole and exclusive owner of United States letters patent Nos. 401,187 and 401,188, issued on April 8, 1890, to Thomas A. Macanley for improvements in automatic musical instruments, and that said patents give me the exclusive right to the use of the "Starwheel," "Spurwheel" or "Sternrad" for operating the reeds or comb teeth of musical instruments and for any damper operated by a Starwheel.

All music boxes, automatic and self-playing musical instruments, having reeds or comb teeth that are vibrated from disks or cylinders having slots or projections of any kind, by means of a "starwheel," and having dampers operated by starwheels, infringe said patents. (This includes symphonions, orphenions, monopoles, reginas and others of similar construction.)

You are, therefore, hereby warned not to make, sell or use any such instruments, with exception of the "Capital" music boxes as now manufactured by F. G. Otto & Sons, of Jersey City, N. J., and sold by M. J. Paillard & Co., 680 Broadway, New York, who have been duly licensed by me under said patents.

I trust you will see the importance of recognizing my rights and interests in this matter, and that you will discontinue handling goods thus infringing, or communicate with me within ten (10) days from this date any valid reasons why suit should eventually not be brought. Yours respectfully,

W. H. HOSCHKE,  
680 Broadway,  
New York City.

Is it wise to issue such a circular to dealers? What does it mean to frighten the timid into giving up a prosperous business in Symphonions and Reginas before any steps are taken to prosecute the alleged infringers of patents, the manufacturers?

Anybody can upset business calculations by this method. The issuing of such a circular is bound to have effect on some dealers who are not fighters, and it is unjust to issue such a warning to the trade before legal action is taken.

The circular amounts to a threat, and the man who threatens is usually suffering from a delusion and sometimes, if not always, has a poor case. Such is the impression given by this circular, and an attempt to elicit information regarding it from the Paillards, who employ Mr. Hoschke, by a representative of THE MUSICAL COURIER, was met with the statement that more remained. Just what that more was could not be stated at this time, as it would interfere with a projected bomb. A copy of the patent was not furnished, as but one was in their hands.

They claimed that the Regina people were responsible for the trouble in the first place, as they threatened the

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■ PIANOS. ■

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

Paillards with suit regarding their alleged infringement on a speed-regulating fly wheel, the patents of which were owned by the Regina Music Box Company. The Paillards say that the circular is not a bluff, and will be followed up at the end of the prescribed period—ten days. They deplored the forcing of the fight, but if the Regina Music Box Company were threatening suit on one thing they decided to be first in the field of law, and immediately got out and distributed a threatening circular.

Mr. Wm. R. Gratz, who has the United States agency of the Lochmann Symphonion, when interviewed on the subject said :

"Yes, I have received one of these notices, and I shall take no notice of it except to report the matter to Leipzig. I do not know what patents Mr. Lochmann controls, but I am assured so much of his business ability that I rest easy, feeling certain that he will furnish me with data to defend any suit that can be brought against the Symphonion. He would not have built up his great establishment on the other side were he not safe on the patent question. I know that we control patents that perhaps the Paillards are infringing. They use the same side damper as we do, and we have the patent on it. When one party commences crying infringement, perhaps we all can join in the cry and back up our words. I shall go ahead with my business, having notified all my dealers to take no notice of the threatening circular. It is very strange that as soon as Mr. Macauley dies his patent on starwheels should be discovered somewhere, and be used now as a bogie man to scare timid dealers. My customers will be in no wise scared, and if the Paillards mean business they better set their Mr. Hoschke on, and let the fun commence at once."

Mr. Gratz seemed not to take the matter seriously, and is rather inclined to look on it as a huge bluff. Confident in the business ability of the great Lochmann house in Leipzig he is waiting.

Many dealers, when seen, are inclined to treat the matter lightly, among whom are Jacot & Co., Tway Piano Company and Hasse & Co.

The Regina Music Box Company are outspoken in their denunciation of the circular. Confident that the whole Hoschke-Paillard circular is a bluff pure and simple, they have issued to the trade the following circular, which embodies their full views.

30 MORRIS STREET, JERSEY CITY, N. J.  
October 19, 1894.

To Whom It May Concern :

Our attention has been called to a skillfully worded circular which has been widely distributed among our friends, wherein the assertion is made that two certain patents of Thomas A. Macauley for musical instruments give to a gentleman named Hoschke the exclusive right to the use of starwheels or spurwheels, for operating the reeds or combed teeth of a musical instrument, and also for any damper operated by a starwheel. The assertions in the said circular leave nothing to wish as to their extreme character. We know that some gentlemen demand the universe. Mr. Hoschke's modesty in this regard is hardly apparent from his circular, but lest some should think that there is really anything but bluff in his paper, we wish to advise and inform our customers and friends that the Macauley patents to which Mr. Hoschke refers were hawked about for a number of years, and had been offered to us quite some time ago for a very small sum of money. Upon looking into them we found that they contained nothing of usefulness to our purpose, and nothing that involved inventions that we employed.

Our REGINA boxes are covered by our own patents, and are fully covered. We would not have benefited our position had we, even for \$100, seen fit to buy these Macauley patents. We are glad that Mr. Hoschke had sufficient money, however, to acquire these patents, and thereby be brought into position to ventilate his aggressiveness. Should anyone fail to be satisfied with this explanation of our position, we add that we always have been, and still are, and always shall be, responsible for the goods that we manufacture and sell, and that we shall always defend, at our own cost and expense, any and all suits that may be brought by Mr. Hoschke, or by the ghost of Macauley, against goods of our manufacture. Should further threats come to the notice of our customers they are hereby requested to report them to us for our own immediate action.

Yours respectfully, REGINA MUSIC BOX COMPANY.

This letter from the Regina Music Box Company in contradistinction to the Hoschke-Paillard circular is frank to the point of bluntness. It is a straight call for a thrust of the enemy. If this letter does not draw the Hoschke-Paillard fire nothing will, as it certainly is a straight up and out dare for the Hoschke-Paillard faction to carry out their as yet nothing but threats. The Regina attitude is certainly the strongest, as the Hoschke-Paillard position represents a general threat that is issued with the apparent purpose of disturbing the relations of firms. To say the least, it is undignified and no attention should be paid to it.

### Activity at Richmond.

At the Starr Piano Works the hum of industry can still be heard above the cries of the masses of the unemployed coming to us through the press of the labor centres of the United States. This concern is certainly doing a remarkable business, the largest in the history of the plant. They have just completed an addition of another story to the key shop, and contemplate the erection of a two story brick building, 60x100 feet, just north of the present buildings. Nothing definite will be done before the meeting of the board of directors of the company, which will be held soon, but they hope to occupy the building before the snow flies.—Richmond (Ind.) "Enterprise."

### THE AEOLIAN.

THERE is this to say now: No dealer in musical instruments can form a proper estimate of the commercial importance to him of the Aeolian unless he gives a thorough investigation to the subject. Those dealers who are to-day making a success with the instrument understand and appreciate this, and feel its importance as a factor in their business because it has been made and will continue to be made a great commercial factor in the music trade. This point should be kept constantly in view, for no matter how great the artistic merits of the Aeolian are, its importance to the music trade lies in the fact that its proper and judicious and intelligent handling necessarily makes it a commercial factor which cannot be despised.

We congratulate those firms who have thoroughly identified themselves with the instrument, for they are destined to make it a most profitable branch of their business, much more so than it has already become in most instances.

### Their Motives.

OFFICE OF RINTELMAN PIANO COMPANY,  
165 WABASH AVENUE, CHICAGO,  
October 19, 1894.

Editors The Musical Courier:

WE wish to state in reply to your representative's criticism in this week's MUSICAL COURIER that it is not our desire to make trade or attract attention by belittling our competitors in any way, nor do we think the little problem sent out can be construed in that way. We expect to have all we can do when we get out after our own affairs and will not have time to attend to the business of others.

Our motive in all our advertising is to draw trade; and this little problem has already proven a good card, judging from the replies received and the results gained.

We trust our methods will not be considered "odious" in the opinions of our friends, but that straight business done in a thoroughly commercial manner may merit their approbation.

Hoping we may be set right by your valuable assistance, we are,

Yours very truly,

RINTELMAN PIANO COMPANY.

G. L. Reimann,  
Secretary and Treasurer.

Why, certainly! The motive of all advertising is to draw trade, and yet it is a question whether advertisements do not require even more criticism than actual business conduct. Frequently the character of one advertisement reflects discredit upon the whole line of trade to which the advertiser belongs. Great discretion should therefore be exercised in getting up or molding advertisements. The Rintelmann Piano Company starts out in good shape with the above letter and we hope it will stand by its own rules. Now let us see.

### In Town.

MONG the trade men who visited New York the past week, as well as those who called at the office of THE MUSICAL COURIER, were the following:

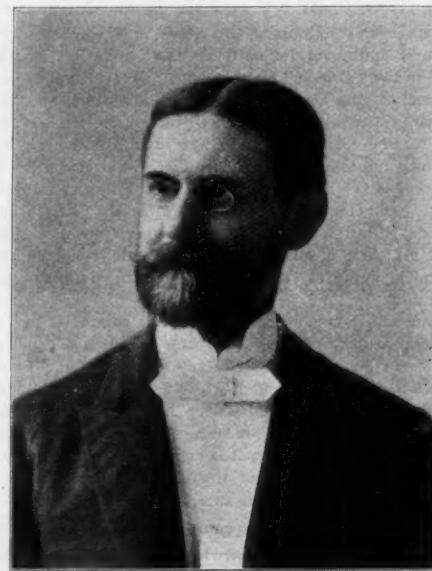
Col. Wm. Moore, Everett Piano Company, Boston, Mass.  
P. H. Powers, Emerson Piano Company, Boston, Mass.  
T. F. Scanlan, New England Piano Company, Boston, Mass.  
W. H. Poole, Poole & Stuart, Boston, Mass.  
Gen. J. J. Estey, Estey Organ Company, Brattleboro, Vt.  
Geo. P. Bent, Chicago, Ill.  
M. H. McChesney, with Geo. P. Bent, Chicago, Ill.  
H. M. Cable, Chicago Cottage Organ Company, Chicago, Ill.  
A. H. Hammond, Worcester, Mass.  
Theo. P. Brown, Brown & Simpson, Worcester, Mass.  
Chas. Keidel, Wm. Knabe & Co., Baltimore, Md.  
Edmond Cluett, Cluett & Sons, Troy, N. Y.  
Fred'k Cluett, Cluett & Sons, Troy, N. Y.  
R. S. Burgess, Wegman & Co., Auburn, N. Y.  
Harry Sanders, Sanders & Stayman, Baltimore, Md.  
Jas. L. Muller, Sanders & Stayman, Baltimore, Md.  
H. Giese, Dolgeville, N. Y.  
E. Devereaux, Smith & Nixon, Cincinnati, Ohio.  
Geo. R. Beyerle, West Lebanon, N. H.  
H. Moke, Buckingham, Moni & Marklow, Utica, N. Y.  
C. A. Fricker, Jas. Fricker & Brother, Americus, Ga.  
J. F. Green, Charleston, S. C.  
J. A. Bates, Luddeet & Bates, Savannah, Ga.  
E. Winter, Kingsland, N. Y.  
R. W. Gertz, Hanover, Germany.  
P. J. Healy, Lyon & Healy, Chicago, Ill.  
J. E. Healy, Lyon & Healy, Chicago, Ill.  
H. Chase, Chase & Smith, Syracuse, N. Y.

WHEN first-class goods are sold in large quantities it is a sign that business is active, and, in fact, the makers of medium and lower grade pianos should always welcome as good news any reports that confirm the busy condition of the great first-class makers. This reminds us of the fact that the firm of Wm. Knabe & Co. are shipping more pianos from their great Baltimore factory than in any previous history of the firm. It is a condition which is really remarkable.

### Judge Carpenter.

WHO is it in the music trade that fails to recognize the above features, known now to the piano and organ men of two hemispheres?

After exercising the functions of judge at the Chicago World's Columbian Exposition, he was asked to fill a



similar position at the Antwerp Exposition, and his work there was considered eminently satisfactory.

Judge Carpenter is now in London, and in conformity with his nature he is at work in developing a scheme which will soon be realized if certain arrangements can be effected.

We publish his portrait chiefly to remind the trade that Judge Carpenter is on the bench and has not resigned, but is ready to try cases.

### Latest About Clark.

THE following is the latest information concerning the failure of Elmer E. Clark, of Johnstown, N. Y., taken from a local paper:

Several of the piano manufacturers who sold or consigned pianos to Elmer E. Clark have taken steps to recover their property, and have taken possession of a portion of the stock levied upon by Sheriff Palmer under two executions, aggregating about \$3,500, in favor of Martin Kennedy, of this place, and D. D. Crouse, of Broadalbin.

Paul G. Melvin & Co. replevined two pianos, and F. Muehlfeld & Co. and J. Haynes two pianos, the former firm being represented by Harwood Dudley and the latter by Philip Keck.

The fine white and gold finished upright piano exhibited by Mr. Clark at the Fulton County Fair, and which had been delivered to A. J. Nellis in place of another piano held by him as collateral security, was returned to the manufacturers, Behr Brothers & Co., by Mr. Nellis upon their presenting an affidavit stating facts entitling them to possession.

Counsel A. J. Nellis, the attorney for Messrs. Kennedy and Crouse, to-day informed a representative of the "Democrat" that the replevin proceedings would be resisted, and it looks as if there might be a pretty hard legal fight before the matter is finally settled.

The stock of musical instruments was sold at auction, and mostly purchased by D. D. Crouse, of Broadalbin.

### Bartlett Brothers Buy.

BARTLETT BROTHERS, the music dealers, made an important real estate purchase a few days ago, being the northwest corner of Spring and Seventh streets. They have already been offered a handsome advance on the price paid, but propose to keep the property and erect thereon some time in the near future a model music house.—Los Angeles (Cal.) "Times."

## PURER TONES

are produced by the Piano when the Phelps Harmony Pedal is used than when the Forte Pedal is employed, because the Harmony Pedal holds open only the dampers of the keys struck, while the Forte Pedal opens all the dampers and allows every string in the Piano to vibrate at once. Supplied by:

Newby & Evans, New York.  
Malcolm Love, Waterloo, N. Y.  
James & Holmstrom, N. York.  
A. M. McPhail Piano Co., Boston.

J. H. PHELPS, SHARON, WIS.

ESTABLISHED 1846.

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LEIPSIC, GERMANY,

**LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.**

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**Music Engraving  
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Lithography and  
Typography,**

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**UNRIVALLED****UNRIVALLED****NEARLY 60,000 SOLD!!****PEASE PIANO CO.,**

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**NEW YORK.**

No. 46 Jackson Street,

**CHICAGO.**

COSTS ONE-TENTH OF CYLINDER ORCHESTRION.



POWERFUL ENOUGH TO FILL ANY CONCERT HALL OR BALLROOM.

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CHICAGO: 327-329 WABASH AVENUE.

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.....ARE.....

**The Patent Resonator Music Box****"MONOPOL."**

Patented in All Countries.

With 20, 40, 50, 84 or 100 Tunes.

It surpasses in Volume of Tone, Musical Arrangement, Solidity of Construction and Style all other similar instruments.

Seven different sizes, according to the number of tunes, in twenty different styles, from the cheapest article for the masses to the most artistically made instrument—an ornament in a parlor.

Automatons. Self-Players. Boxes with Crank.  
Large and daily increasing Music Repertory.**"ARISTON," "HELIKON."**  
First Prize at many Expositions.  
Of World-Wide Reputation. A Work Unsurpassed. Durable Construction. Beautiful Sound. Largest Music Repertory.**"ORCHESTRION."**Flute Automaton. Sensational Novelty.  
A Musical Instrument for Dance Halls and large Restaurants. Clear, Agreeable Tone.

All these Instruments can be obtained from the large Musical Instrument Dealers, from Wholesale Dealers and Exporters.

Formerly PAUL EHRLICH &amp; CO.

Leipzig Music Works, FORMERLY PAUL EHRLICH &amp; CO.

Agents Wanted.

# HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

## HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LIII.

This advertisement comes from Flemington, N. Y. It wastes  $3\frac{1}{2}$  inches of good space in a local paper. I do not think slang is ever permissible in an advertisement of a piano, and I certainly would never advertise "panic

AND  
NOW

The Peach Season is . . .  
Over and you have . . . . .  
"Money to Burn."

Your girls have worked . . .  
Like Trojans without . . . .  
Thought of pay . . . . .

NOW  
THEN  
Reward them and make them  
happy with a

KIMBALL PIANO

OR

KIMBALL ORGAN.

Sold at panic prices

AT VOSSELLER'S.

Oct. 5, 1894.

prices." People know a good deal more about a panic than they ought to. Hard times are always well advertised in the news columns of the papers. They do not need any help from the advertisers.

It is a theory of mine that all advertising ought to be cheerful—that it ought to look at everything from the bright side, and there should be nothing in it at any time suggestive of hard times, scarcity of money, or anything else unpleasant.

A good deal of the effect of hard times would be obviated if people did not talk so much about them. It is possible, you know, to talk a man into sickness, and the same way you can talk him into poverty. If four or five people meet you at the beginning of the day and tell you you are looking badly, and that they are afraid you are going to be sick, or that you are working too hard, and that "you had better be careful, old man," you will be ready to go home and go to bed in an hour or two, even if you were perfectly well when you started out. In the same way, if everybody you meet cries "hard times," and talks about economizing, you will be scared into it yourself. If all the advertisements in the papers advertised the fact that money is "awful scarce," people who read the papers will begin to believe

it, and if they have any money they will hold on to it like grim death.

This advertisement appeared in THE MUSICAL COURIER several months ago, and I have since seen it in a variety of

**YOU CAN'T  
EAT  
A PIANO!**

It won't keep you warm,  
and you can't live in it!  
So it is, in some sense, a  
luxury. But if everybody  
lived merely to eat and  
sleep, what would life be  
worth?

Imagine all the music in  
the world silenced forever,  
would life be worth living?  
Do your part to perpetuate  
music. Have a Piano in  
the house. Have a

**Decker Bros., Baldwin, Haines Bros., Fischer or Ellington.**

FROM **\$10 to \$20**  
PER MONTH WILL DO IT.

**D. H. BALDWIN & CO.,**  
236 Fourth Ave.

places. It has been used by probably as many as fifty different piano houses. It has finally reached Louisville, and here it is.

The advertising of Thos. Goggan & Brothers, of Texas, is almost always good, and always has a very refreshing snap about it.

Here is an advertisement treating on piano tuning which

## Guarantees Cancelled

Some makers actually cancel their guarantees when they find that purchasers permit unauthorized tramp tuners to meddle with their Pianos. These

### PESTILENT PRETENDERS,

Relying on not being found out, obtain money under the FALSE PRETENSE of tuning. Tuning means

### MAKING HARMONY,

Removing discord. No one in a score of them knows the first principle of the science, and they invariably do

### MORE HARM THAN GOOD

If you value your piano don't let a tramp tuner touch it any more than you would let a quack doctor treat a case of serious illness in yourself, but send for a Certified Piano Man to such a House as

## Thos. Goggan & Bros.

handles the subject vigorously, reasonably and convincingly, without any loss of dignity. Goggan & Brothers' ads. are of the kind that people read day after day simply because they find them entertaining. The people may not be much interested in pianos, but they like to see what the Goggans are going to say. When you can get people to

reading your ads. regularly you have accomplished a great deal.

I do not know anything about Goggan & Brothers' business, but I should be very much surprised if they did not credit a great deal of their success to the efficiency of their advertising.

Sometimes their ads. are inclined to be flippant and a trifle "too gay," but on the whole they are excellent and I have no doubt that they bring business.

This is the way Lyon & Healy, of Chicago, announce their success at the Antwerp Fair.

"No pent up Utica contracts our powers,  
But the whole boundless universe is ours."

## ANOTHER CHICAGO TRIUMPH!

OCTOBER 9, 1894.

The following Cablegram received, "Via Commercial Cables," at 9:38 A.M., subject to the terms and conditions printed on the back hereof, which are ratified and agreed to.

From ANVERS to LYONHEALY, Chicago:

Award officially announced. Diploma of honor with gold medal and three medals to members of firm, for our whole exhibit, being highest award for string instruments.

HEALY.

Our triumph at the Antwerp Exposition, as set forth in the above cablegram just received, fittingly supplements our victory at the Columbian Exposition, where we received 12 Highest Awards, Medals and Diplomas. This Antwerp triumph is a sweeping one over all competitors. The highest honors ever accorded to an American manufacturer of Stringed Instruments are bestowed upon us.

The products of our factories are now exported to all foreign countries, including the foremost nations of Europe. The Lyon & Healy Harp may be heard in concert in the leading cities of Russia, Germany, France and England. Chicago's world-wide reputation as a manufacturer of musical instruments of the highest class may be considered assured.

LYON & HEALY.

A facsimile of the cablegram, produced photographically, is shown in the original advertisement. I can give only the text of it here.

It is with much relief that I turn to the model reading notice in the Detroit "Journal" concerning the business of F. J. Schwankovsky's music store. It is a talk about the celebration of the 50th anniversary of the business. Mr. Schwankovsky has succeeded, and he doesn't care who knows it. Business has been getting better right along, until now he is doing more business than he ever did before, selling better pianos and making more money. In his reading notice he gives a little sketch of the history of the piano business in Detroit and of piano making in America.

The E. P. Carpenter Company, Brattleboro, Vt., have sent me an exceedingly handsome circular descriptive of their new piano-case organs.

The circular is very nicely printed on excellent paper, with good illustrations. The organs are shown in colors, oak being printed in light brownish yellow and walnut in dark brown. The circular is fine enough to command attention, and I have no doubt will prove to be a good thing.

The address to the trade is smoothly written; in fact, it is too smooth. It is in about the same old style that every trade circular has been written for the last 100 years or so:

A careful résumé of our business for the past twelve months is a convincing proof of the growth and popularity of the piano-case style organ, and we take pleasure in giving prominence to the merits of our Style K in this booklet. We beg leave to call your attention to the superior points noted in the description, and trust that you will avail yourselves fully of the facilities at our command, enabling us to furnish a superior instrument. Soliciting your valued favors, we remain, yours respectfully,

E. P. CARPENTER COMPANY.

Such an address sounds as if it were put into the booklet

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

because there was a page to fill and because it was customary to put something in, and not because the Carpenter Company had anything to say.

There is not anything forcible about it, or anything calculated to provoke inquiry.

In trade circulars I believe in making a straight, hard drive for business. The circular is meant to induce trade, and there is nothing to be gained by beating around the bush about it. It is better to talk business just as hard as possible. Polite and well-rounded sentences are all right, but there are certain forms of expression which have been used so often that nobody pays any attention to them at all. They are not supposed to mean anything. Everybody starts a letter with "Your valued favor of the — is received." It is an utterly useless sentence and could just as well be left out. In the same way everybody ends their letters with something about "Soliciting your valued favors" or some other sentence equally trite.

### Trade Paper Advertising.

THERE is an impression prevailing in America that Americans are the best advertisers on earth. To some extent I believe that this impression also exists in the older countries.

There are more and better newspapers in proportion to population in the United States than in any other country. The total circulation of all of the papers in the United States is greater in proportion to the population than the circulation of those of any other nation.

The advertising instinct is very strong with us, and it is this which forces the circulation of the papers and which stimulates the effort to make them of desirable quality.

At first blush this may seem to be a disparaging statement, but it simply means that in newspaper publishing, as in every other business, the chief end and aim of the business is to make money.

It is a well-known fact that there are scarcely half a dozen newspapers published in the United States that could exist were the advertising patronage cut off entirely. In the case of only a few of them is the subscription price large enough to pay for the publication. In a great many cases the selling price would barely pay for the cost of the white paper. The chief revenue comes from advertising, and advertisers demand large circulations. The paper with the largest circulation, other things being equal, will always carry the greatest amount of advertising, and so the first effort of every paper must be to secure as large a circulation as possible. In advertising, these papers must naturally cater to the tastes of their present and prospective readers. There are two ways of looking at the circulation question, which are exemplified in the case of two New York daily papers.

The "Evening Post," which has a comparatively small circulation, about 25,000, charges more in proportion to its circulation than the New York "World," which has something like 400,000 circulation. The former is a very conservative publication and caters to a well-to-do and conservative clientele. The "World," on the other hand, is somewhat sensational in character and caters to the masses. Its net revenue is probably greater than that of any other publication in the United States.

While the circulation of the "World" is almost twenty times as great as that of the "Post," the advertising rates are only about twice as high. This is accounted for by the fact that the "Post" goes to a distinct class—moneyed class—and for that reason proves a more profitable medium for advertising the highest class of goods than does the "World."

It is this desire to reach a separate class of readers that has induced the growth of trade papers. In this class of publications America undoubtedly leads the world. As a rule the trade papers of the United States are excellent specimens of the printer's art. Some of them indeed are well nigh perfect in their mechanical construction. They are generally well patronized by those who are connected with the lines which they represent. I think it is also true that they bring profitable returns to their advertisers in almost every case. If they do not it is because the space is not used as intelligently as it ought to be.

The English are notoriously bad printers, and in no place

is this fact more manifest than in the trade papers. They, as well as American papers, seem to be well patronized by the advertisers. Whether it is lack of enterprise on the part of the papers, or on the part of the advertisers, they present a very dead appearance when compared with American papers of the same class. For the sake of simplifying the comparison I will take up a single class of trade papers.

I have before me the three leading musical trade papers of England. They are poorly printed on poor paper, with bad ink, old style type and with little or no attempt at artistic effect even in the advertising pages or in the text. It is a relief for one interested in such matters to turn to the fair, large pages of THE MUSICAL COURIER, published in New York. The paper used is of sufficiently good quality to admit the printing on it of the highest grade of half-tone illustrations. This class of illustration is the test of the paper, ink and presswork of a publication.

Quite a number of the advertisements in THE MUSICAL COURIER could be greatly improved upon if the advertisers were awake to their opportunities. Quite another number are distinctly good, and it would be hard to improve upon them.

The advertisements in THE MUSICAL COURIER are, as a rule, larger than those in the English papers. This of course gives the compositor a better opportunity for effective display, but even in the large spaces in the English papers advantage is not taken of this opportunity.

The trade and social conditions of the two countries are so widely different that one who has a knowledge of only one side of the question must of necessity in writing about it merely give the impressions which are made upon his mind by an examination of the papers in evidence. That is what I am doing.

My point of view may be such that I cannot see the subject as it really exists, but I cannot see how it is possible that the small advertisements in the English papers can bring a sufficient return to make them profitable. Every one of them looks just about like every other one. There seems to be no effort made to obtain characteristic distinctiveness. They are piled into a page, one on top of the other, and side by side, like so many bricks in a wagon. If one wanted to find some particular advertisement it would be quite a task to do so. How much chance will there be that the casual reader will find one he is not in search of?

In THE MUSICAL COURIER the small advertisements are interspersed with the large ones in such a way as to give each greater prominence by its contrast with the other, and, as I said before, the advertisements in general are larger than the English advertisements.

I think it is a safe statement that a reasonably large advertisement is much more likely to be profitable than a small one. It is better to have a good-sized advertisement in one good paper than to have half a dozen very small advertisements in as many different papers.

When a contractor is in a hurry to drive a long plank down the side of a new sewer he starts two men at it. Each with a big maul strikes alternate blows as fast and as hard as he can. The strokes come as evenly as a pendulum swings.

One man and one maul could drive the plank down, but it would take longer. The bigger the maul, the quicker and easier the work will be done.

Two men, or a dozen, with tack hammers, would not get the plank driven in 100 years.

The parallel to this in advertising is, if you are in a hurry to drive your business use two papers and make the advertising maul—the space—as big as possible. If you have not money enough to buy two big mauls, buy only one—use only one paper, the best, and make the space big enough to be felt. You can do more good with one maul than with half a dozen tack hammers. You will get more benefit from a regular advertisement of sufficient size in a live, progressive paper than you will from half a dozen smaller advertisements in weaker papers. If you have only one advertisement, have it right.

It may be possible to make a small advertisement profitable, but it is a great deal easier to make a big one profitable, the cost in both cases being considered.

I notice in the English papers some expressions which strike me as very queer. It may be that an English observer of American advertisements would find the same thing to be true in his case.

I notice, for instance, the expression, "Pianoforte manufacturers by steam power."

To me that seems very funny, if not ridiculous. Here in America we do almost everything by steam power, unless we happen to be a little more advanced and use electricity; but to come down to the advertising value of such an expression, it seems to me to be of little or no consequence to the buyer of a piano whether it was made by steam or by hand or by water, so long as it is a good piano.

The piano itself is the thing to advertise. If the method of its manufacture is to be treated of, it would be better to talk about its construction rather than about the power or tools used in making it.

In this matter of not telling anything in particular about their goods in advertisements, American manufacturers are about as careless as the English seem to be. The fact that advertising pays now is merely a hint of what it would do if it were properly taken care of.

I do not know how it is in England, but in America the retail dealers are much more progressive in their advertising efforts than are the manufacturers and jobbers, although it would seem that the latter should be the ones to set a good example to the former.

Quite a number of the music houses in the United States employ special writers to prepare their advertising matter. This relieves them of the detail of writing copy, and also insures them more readable and more profitable advertisements.

There are a great many who pay considerable attention to their advertisements. The advertising is placed under the direction of some employé or member of the firm who has a special aptitude for the work. Of course by far the greater number give but superficial and inadequate attention to this very important branch of their business.

If this were not so, there would be fewer merchants who say that advertising is a doubtful undertaking. There is nothing doubtful about it. It is as sure as any other business transaction. The funny part of it is that it is generally given less attention than any other department in the business, and it is the most important part of every business.

Advertising reduced to its lowest terms is merely letting people know who you are, where you are, what you are doing and what you want them to do.

The downtown terminus of the Third avenue elevated road in New York is directly at the entrance to the Brooklyn Bridge. As one comes down the stairway from the

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

**WATERLOO ORGAN CO., Waterloo, N. Y.**

We invite correspondence from Dealers in localities where we are not represented.

## SCHUBERT PIANOS

NEW WAY. OLD WAY.



WITH  
TRIPLE BEARING BRIDGE  
PATENTED SEPTEMBER 26, 1893,

BY  
**Mr. Peter Duffy,**

PRESIDENT

**SCHUBERT PIANO CO.**

PRODUCES A

FULLER, CLEARER,  
More Pleasing Tone.

**SCHUBERT  
PIANO CO.,**

535 to 541 East 134th Street,  
NEW YORK.

## STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

## HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS PIANOS IN EVERY RESPECT.

→ → → APPEAL TO THE HIGHEST MUSICAL TASTE. ← ← ←

Nos 34 & 36 UNIVERSITY PLACE, NEW YORK.

elevated, or comes out of the bridge entrance, he is met by a number of newsboys, each one crying his papers and at the same time holding out his hand in the hope of receiving the paper with which the reader is through. These papers are either sold again or are returned to the newspaper offices as unsold copies.

There is as much difference in the methods of these newsboys as there is in those of business men who advertise. Some of the boys push to the front and seem to catch the eyes of almost everybody. There is another kind of boy who stands a little bit in the background, but who still reaches out his hand. Out on the edge are some of the smaller, weaker and less energetic boys, and beyond them are some who take no interest in the proceedings at all, who receive few papers and sell few. The boy who asks oftenest and keeps most persistently in the foreground is the boy who gets the most papers.

The advertiser who keeps his business prominently before the people and asks courteously and persistently and often for their trade is the one who will get the most business. The man who is nearly as energetic will get the business that is left, and the one who stands around on the edge with his hands in his pockets may very reasonably and justly expect to get "what the boy shot at"—nothing.

Advertising, reduced to its lowest terms, is merely asking people for their trade. That's all there is of it. A business man wants trade in some particular line. If it is a good line and if he understands it and runs his business properly, it is only a question of asking enough people and asking them often.

People generally read advertisements more than they did a few years ago. The reason is to be found in the advertisements themselves. Taking them as an entirety they are more readable than they used to be. In a number of cases in different cities in the United States there are advertisements which are made so readable that they have come in a certain sense to be a feature of the paper in which they are published, and people look for them every day with as much zest and interest as they do for any other feature in the paper.

In many cities there is just one man who appreciates the value of such interest.

There are lots of interesting things in business. Look over the miscellany page of any paper; look at its local news columns and its telegraph news, for that matter, and you'll see that the majority of the items are more or less closely related to some business fact.

Dress these facts up in a becoming garb of words and they will find readers even though they be in a "mere advertisement."

Let the merchant come down off his pedestal and talk in his ads. He needn't be flippant—far from it—but let him not write as if he were addressing somebody afar off

and telling him about something at even a greater distance.

The newspaper goes right into its reader's house—goes in and sits down with him. It is on the table when he eats and in his hands while he is smoking after the meal. It reaches him when he is in an approachable condition.

That's the time for the merchant to tell him about his business—clearly, plainly, convincingly, as one talks to another.—"Fame."

#### Hot After Him.

ELMER E. CLARK, Johnstown, N. Y., who was reported last week in THE MUSICAL COURIER as confessing to two judgments aggregating \$3,563.29, is reported as having left town as well as liabilities running above \$10,000. Worse still, it now comes out that Mr. Clark is charged with forging notes, as well as mortgaging a consigned stock of pianos and organs from Jack Haynes, and that the reason for his departure from town, leaving no address behind, is to be found through the pursuit of officers of the law armed with warrants for Clark's arrest.

#### Taylor Again.

TOLEDO, Ohio, seems to be the objective point of the tramp tuner, as witness the below interview with C. J. Woolley, printed in the Toledo "Sunday Morning Courier":

Do you know that this city is being infested with frauds all the time? Just at present there's a fellow going about distributing circulars in which he claims to be "a New York expert on his ninth annual tour through the United States." He gains access to the residences of our first-class citizens and proceeds to ascertain what make of piano they have in the house. In three cases reported to me to-day—one on Tenth street, one on Jefferson and one on Collingwood avenue—he ran on to Steinway pianos that I had sold. He at once announced himself as an "expert sent out by the Steinway manufacturers to look after their pianos and advise and give information free as to the proper care and preservation of these instruments."

As is usually the case, he finds the man of the house absent, and by his blandishments succeeds in getting permission to examine the piano, when—horror of horrors—he finds moths in the instrument, and of course has a special preparation for removing them. This he applies, and presents a bill for \$5, which after collecting he departs. Now, Steinway & Sons have nothing to do with such a line of business. The man is a fraud and liable to ruin the pianos. I wish you'd print this.

From the description of the workings of this man he must be C. C. Taylor.

—A man living in North Atchison, Kan., makes mandolins, violins and other musical instruments out of the hard shelled Indian squashes. He says that they make instruments far superior in tone to any that can be obtained at the music stores. He made a mandolin out of a squash once and sold it for \$10. The squash has to be hung up for at least a year until the contents dry up and the shell becomes as hard as mahogany wood. When the squash is growing on the vine it can be converted into any shape desirable simply by driving stakes in such a position that the squash grows out around the stakes.

**A Colossal Harp.**  
THE largest harp ever made, so far as is known, was that invented and constructed by M. Veritan, provost of Burkli, near Basle, says the Brooklyn "Eagle." It was known as the gigantic meteorological Aeolian harp. It was 320 feet in length and was erected in the garden of its inventor in 1787. This harp consisted of fifteen iron wires, 320 feet in length, stretched between two poles.

The wires were from 2 to 8 inches apart, the largest being one-sixth of an inch in thickness, and the smallest one-twelfth of an inch. They were placed in the direction of north and south, and inclined in such a manner as to form an angle of from 20° to 30° with the horizon, being stretched by means of rollers properly disposed for the purpose. Whenever the weather changed the wires sounded with such loudness that it was impossible to go on with a concert in the house. The sound sometimes represented the hissing noise of water in rapid ebullition, sometimes that of distant chimes or an organ.—"Gazette."

**WANTED**—A position as superintendent in piano factory by an expert of 30 years' experience. Thoroughly qualified in every branch. Address A. Y., THE MUSICAL COURIER.

**WANTED**—Reliable dealer in Southern city would like the representation of several makes of pianos on consignment. Best references furnished. Address H. H. H., care of THE MUSICAL COURIER, 19 Union square.

**SITUATION WANTED**—A piano tuner, who is an A No. 1 artist, one of the finest in the country, desires a change; can voice and regulate; also tune church and parlor organs; character and habits above reproach. Parties needing a tuner for permanency or for occasional service please address R. W. Welles, Salem, Mass.



# MERRILL PIANOS

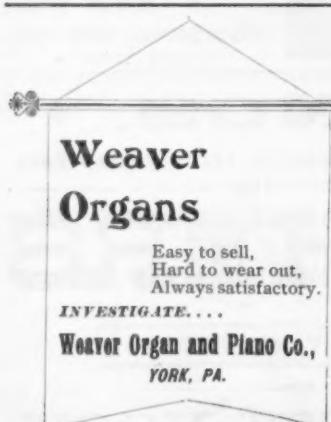
114 BOYLSTON ST., BOSTON.

## WESER BROS.,

MANUFACTURERS OF  
**PIANOS.**

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.



## THE CUNNINGHAM PIANO

PHILADELPHIA, PA.

A FIRST CLASS INSTRUMENT IN EVERY RESPECT. WRITE FOR CATALOGUE & TERRITORY.

## K&BACH

Grand, Square and Upright  
**PIANOS.**

Received Highest Award at the United States Centennial Exhibition, 1876.  
And are admitted to be the most Celebrated Instrument of the Age. Guaranteed for Five Years.  
Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.  
Factory, from 233 to 245 E. 23d St., New York.

## THE MUSICAL COURIER

Has the Largest Circulation of any Musical Paper in the World.



CHICAGO OFFICE OF  
THE MUSICAL COURIER, 235 Wabash Avenue,  
October 20, 1894.

THE professional musical doings in this city have begun. We have already had quite a number of piano recitals, and the programs are thick announcing more.

There are some piano manufacturers who profess to despise the influence of professional musicians. There are others who make all the use of them they can, and use this means of exploiting the merits of their pianos.

Certainly those houses who have made the most use of the testimonials of artists so far have made the greatest amount of success at their business, and it cannot be denied that with the general public, and even with other professional musicians of a lesser reputation, such testimonials are very convincing as to the merits of the particular instrument spoken of.

We do not believe that there will ever come a time when testimonials will not be used, notwithstanding the many words which have been expressed unfavorable to them.

Those manufacturers who produce instruments which they are endeavoring to make worthy of the use of an artist will continue to be grateful to the artist for the words of praise for their instruments, and they will also continue to make them known to the public.

There are instances in this country where the artist seeks the piano, in place of the piano seeking the artist, but, until such time as this state of affairs obtains, the manufacturer will endeavor to secure as many testimonials as it is possible for him to procure, and will just as constantly publish these testimonials, in order to bring the artistic qualities of his instrument before the public.

The piano manufacturer, in order to take a first rank in his business, must make the usual number of styles of instruments, and, no matter how good an upright piano he may produce, he must have the different styles of grands, three at least, the concert, the parlor and the baby. A certain amount of reputation can be secured by making a good parlor grand, but without the concert grand it is utterly impossible to take rank with first-class makers who make the different sizes of instruments.

So far the piano manufacturers of Chicago are rather lax in recognizing these facts, and although we have many first class upright pianos made in the West, some very nice baby grands, and two or three parlor grands, there is but one concern who has ever produced a concert grand. We do not think we shall be able to say this one year from now, for we look very confidently to a certain large house, who are already making a very excellent baby and parlor instrument, to make a concert grand proportionately equal to the two other sizes which they have already produced.

Many may believe that the field of piano manufacturing is tolerably well covered in the West, but we may possibly be excused for believing that it has only just begun.

#### Two Large Deals.

Some years ago when the Sterling Company, of Derby, Conn., gave up their own warerooms in the city of Chicago, Messrs. Steger & Co., were very glad to secure the agency of this popular piano. The latter house, after having consummated this deal, concluded to go into piano manufacturing on its own account. Naturally those instruments which were held as agencies suffered, and one by one were removed by their houses, but the Sterling piano still remained with its old representative, although no great effort was made to push the goods.

There was, however, a fair understanding between Mr. Steger and Mr. Blake that when an opportunity arose for the Sterling piano to secure a better representation Mr. Steger would be very glad to assist the Sterling Company in any efforts which they considered for their benefit.

The Sterling goods could have secured other representation in this city many times, but Mr. Blake did not think it for the interest of his house to make any change until now. The new deal is consummated and the Sterling piano will now be represented in this locality by the great house of Lyon, Potter & Co., which house has already received quite a number of these instruments.

The Sterling Company claim for this instrument, and it is also claimed by some of their agents, that it is the best piano manufactured in the United States for the money which they ask for it.

It must be acknowledged by anyone who examines them that they contain many very attractive features. The advantage which the Sterling Company possesses in their immense factory in Derby, Conn., for producing instruments in large quantities is a factor which aids them materially in producing pianos at the lowest possible cost of production.

Their piano contains an excellent quality of action; the hammer is made of a fine quality of felt; the cases are well designed and finished with six coats of flowing varnish, which naturally admits of a very high finish. The variety in the styles of their cases will suit a great diversity of tastes. The small sized instrument which they call Style H is a remarkably attractive piano. The scale of this instrument has always been spoken of by experts as an uncommonly good one.

Some of their styles contain what is known as the rolling or Boston fallboard, while others contain the regulation New York fallboard. It is a question of taste as to which is the handsomer. In the rolling fallboard there is sometimes a suspicion of top heaviness, but in the last style produced by the Sterling Company they have overcome this appearance by extending the foot under the truss, which is also extended by adding additional ornamentation.

This style also contains a round corner, paneled ends and extra ornamentation on the cheeks, making altogether a style of case which is highly attractive.

This is not the only deal which the Sterling Company have lately secured. Mr. Brooks, their traveling salesman, who is now in this city with Mr. R. W. Blake, reports having made a new representation for their goods in St. Louis, Mo. The house which will now represent them in this latter city is the Bollman Brothers Company. It is not often that two such extensive deals can be made in one week by any piano house, and there is room for congratulations to all parties concerned.

Mr. Brooks tells us that he is not on the road any week that he does not secure orders for at least 25 pianos, and Mr. Blake is our authority for stating that their average shipments from the factory is at the present time not less than 15 pianos a day, which represents an output of not less than 4,500 pianos per annum. The Sterling house is truly a great institution.

#### Great Is Lyon & Healy.

A very pleasant party of gentlemen entered the Union League Club last Wednesday night (the 17th), and sat down to a little dinner gotten up to celebrate the 30th anniversary of the foundation of one of Chicago's most famous music houses, Lyon & Healy. After doing full justice to the chef's many good things there ensued a feast of reason and a flow of soul that for the moment wiped out the cares of business life and rendered the participants boys again, full of high spirits and bubbling over with jest and amusing anecdote, until the "bawdy hand of the dial" reminded them that wives and children existed and awaited their coming. Looking at the men as they sat around the board one would find it hard to believe that 30 years had passed since they buckled on their armors to fight for and to win from the then unpromising Western musical world a position and reputation coequal with that of the great city of the lakes, so young and vigorous did they appear.

Reminiscences of the old times were naturally rife, and like "Othello" they fought their battles o'er, "the most disastrous changes, the moving accidents by flood and field," were all touched upon, and they naturally felicitated each other on the happy and prosperous ending of their adventures. In connection with this little celebration it may be interesting to know that of the group there present the average service in point of time was over a quarter of a century. Following the founder and president, Mr. Healy, in length of service came Mr. Gregory, who engaged with the house a few months after its establishment. In proposing Mr. Healy's health Mr. Gregory referred to the pride a man must naturally feel on looking

backward to the time when, figuratively speaking, he was "small potatoes and few in the hill," and after struggling and working manfully had grown by slow but sure stages until his tuber (still preserving the metaphor) is the grandest, most famous and most nutrient in the whole garden.

Mr. Healy responded in fitting terms, and modestly, as is his wont, he said that he certainly took great pride in the result of their life work, and in seeing that small yet hardy seed planted by him in 1864 develop, spread, fructify and bear fruit in after years a thousandfold. Continuing he said that which pleased him more than the material success of his business was the fact that he had aided in a humble way in developing a number of men, the integrity and purity of whose lives was beyond question, and of whom it might be said that their sense of business honor was and is the foundation of their commercial greatness and prosperity. He felt that the reputation of Lyon & Healy at home or abroad would always be enhanced when intrusted to them.

Mr. Post, another of the seniors, followed, and in a brief speech acknowledged the service every man of them owed Mr. Healy as a guide, philosopher and friend. He said that besides encouraging and fostering their best ideas Mr. Healy had reproved them when necessary, and although the reproof might rattle for a time, they all felt its justice, and had benefited by it in the end.

The pleasant little party separated after a thoroughly enjoyable evening, and thus ended a red letter day in the history of one of our greatest musical establishments.

#### Mr. Thiers' Case.

Mr. Geo. F. Thiers, who has been more or less identified with the Manufacturers Piano Company, of this city, and latterly in business for himself and selling their pianos, recently brought suit against the company for services rendered in collecting some of the accounts in Des Moines.

We understand that there were four different counts in his case against the company, three of which were summarily dismissed by the judge, who also considered the advisability of dismissing the fourth count, but finally concluded to submit the matter to a jury, which was done; and on Mr. Thiers' own testimony, the defendant's attorney not even making a plea, the case was thrown out of court completely.

Whoever is interested in Mr. Geo. F. Thiers can get the court proceedings—the case having been tried last week—by sending to Des Moines for them. The Manufacturers Piano Company, although having the documents in their possession, are not willing to permit them to be published.

#### A Mortgage Case.

Mr. J. O. Twichell sold a piano recently to a party who gave a mortgage on the instrument to someone else for a loan. This last party foreclosed the mortgage and took possession of the instrument. Mr. Twichell, as a matter of course, replevined the piano, but by a technical error on the part of his lawyer lost his case. The technical error consisted in not proving the value of the instrument.

As a matter of course Mr. Twichell has taken an appeal, and when the case again comes to trial he will undoubtedly not neglect to prove the value and will likely win the next suit.

#### Good Enough.

A new Weber concert grand was recently used in this city by a young and ambitious pianist. This piano is one of the best instruments that has ever been heard in this city, and gave excellent satisfaction to the player as well as to the listeners.

#### Personals.

Mr. C. F. Rossmann, representing Mr. Geo. Demaraist, the New York resident agent for the Jerome Thibouville-Lamy Company, is in this city looking after trade matters, which he represents to be now very brisk in his line. He says he has done a very good business, in some portions of the West, though not all, but speaks very encour-

## HARRY COLEMAN,

228 North Ninth Street,

PHILADELPHIA, PA.,

Manufacturer of the

**MISSENHARTER**

. . . AMERICAN

Excelsior

Solo and Military  
Band Instruments.



Are used by the greatest artists in the profession, who recommend them as being well constructed, correct in tune, easy to play, beautiful tone, elegant in model.

Sole Agent for the Celebrated Berteling Clarinets, Flutes, Piccolo, and both Boehm and Ordinary System.

agingly of the universal good times throughout the South.

Mr. De Volney Everett when last heard from was in Richmond, Ind.

Mr. W. H. Poole, of Messrs. Poole & Stuart, of Boston, Mass., was in the city recently.

Mr. W. C. Davis, the secretary of the Parker & Young Company, of Lisbon, N. H., has been looking up trade for their particular line of goods.

Mr. F. J. Woodbury, representing the Jewett Piano Company, of Leominster, Mass., is making a Western trip for his house.

Mr. I. N. Rice left the city recently for a three weeks' trip through the South.

Mr. W. B. Roberts, of Kansas City, the Kimball agent for that point, was a recent visitor.

Mr. James M. Hawkhurst returned to the city a few days since. There is not a more popular member of the trade in this city than Mr. Hawkhurst, and he is fortunate in having under his control a body of young and energetic salesmen, all of whom are also an honor to the house and the direct cause of many excellent sales. They, all from the manager to the newest employé, seem to be the right men in the right places.

Mr. A. M. Wright, of the Manufacturers Piano Company, is again in the city from his short Western trip.

Mr. W. W. Kimball arrived in Chicago from his European trip a few days since. Mr. Kimball is looking exceedingly well, and his step is as elastic as a boy of 16. While taking things tolerably easy, he still retains his control of the business, which at the present time is said to be larger than ever before.

Mr. Paul J. Healy and Mr. Raymond E. Healy have both returned to the city from their extended stay in Europe. Mr. Paul Healy is now connected with the piano department of Lyon & Healy, which portion of the business still continues to be prosperous.

Mr. S. H. Dyer, of Messrs. W. J. Dyer & Brother, of St. Paul, Minn., was a recent visitor.

Mr. C. C. Russell, of the Russell Piano Company, says that his house is sawing wood and making fine progress.

Mr. Robert Loud, of Nashville, Tenn., has disposed of his stock of goods to Mr. R. Dorman. Mr. Loud will take a leading position with A. D. Coe, in Cleveland, Ohio.

Mr. R. M. Eppstein, one of the Kimball representatives, now representing them in Pennsylvania, has just returned to the city. He comes for the purpose of consulting the house in relation to a prompter delivery of orders, for, singular as it may seem, the Kimball house are absolutely and truly behind orders. Mr. Eppstein leaves for the East on Monday, going directly to Pittsburg, Pa., where he expects to consummate some private deals with some institutions for pianos and at least one pipe organ.

Mr. Louis Kurtzmann, the well-known manufacturer from Buffalo, N. Y., is on the road visiting his agents, and stopped over in Chicago for a day or two.

#### George W. Woodruff Out.

Mr. George W. Woodruff, the superintendent of the organ department of the "Crown" establishment, is out and once more slowly resuming his factory duties. It will be remembered that on November 20 last Mr. Woodruff fell from the fifth floor of the "Crown" factory down the elevator shaft. In his fall he traversed the full width of the elevator, landing on his feet on a three board sort of fence placed on the lower floor to keep organs from rolling off the elevator into the alley. He broke down these boards and they saved him from death. His limbs were horribly broken and it was feared that he had sustained internal injuries. When he went into the factory a short time ago he was the recipient of much attention, as he was universally liked.

#### Official Notice.

NEW YORK, October 15, 1894.

DEAR SIR—You are hereby respectfully informed that the Music Trades Salesmen's Society of America has been permanently organized under a charter of the State of New York, and at its annual meeting, held on September 12, adopted a constitution and elected a board of officers and trustees for the ensuing year.

The society, as well as the membership to the same, has heretofore been but temporary. Being now incorporated and organized, it will also be necessary to make the membership permanent and binding; for this purpose you will find enclosed two blanks for application of membership, both of which you will please fill out, sign, and return, and enclose with the same your membership fee of two (\$2) dollars (of which you have advanced \$1) and one dollar for one quarter's dues, October to January. In return you will receive one of your applications of membership with the certificate of membership signed and sealed, also receipts for fees and dues.

Assessments for the Benefit Fund will not be called until further notice.

By returning the inclosed blanks unsigned you can declare your unwillingness of becoming a member, in which case please do so at your earliest convenience.

Trusting to hear from you at an early date, I remain,

Yours, very respectfully,

ALBERT G. WIGAND,  
Financial Secretary and Secretary pro tem.

#### A. A. Barthelmes & Co.,

TORONTO, ONT.

#### The Eminent Canadian Action Manufacturers.

PIANO factories and supply houses in Canada have been the natural outgrowth of the protective policy instituted by the Dominion Government some 10 or 12 years back, which policy proved a remarkable stimulus to the country's manufacturing industries generally.

The most important of these supply houses is that of A. A. Barthelmes & Co., piano action makers, 89 and 91 Niagara street, Toronto, Ont., the "Co." being Mr. T. H.



A. A. BARTHELMES.

ing, invented by Mr. Barthelmes, and which would seem of notable importance. This is a

#### Patent Butt, or Knuckle.

It is universally conceded that actions for upright pianos do not respond with a sufficient rapidity to suit the requirements of solo pianists. Mr. Barthelmes' invention is expressly designed to meet this point. The butt, or knuckle, enables the pianist to secure absolutely instantaneous response to touch. In brief, it overcomes the differences hitherto admitted to exist between the touch of the upright and the concert grand piano. In ordinary upright actions when striking the key in rapid succession the jack usually slides off the butt and does not give a fully effective blow.



T. H. EAGEN.

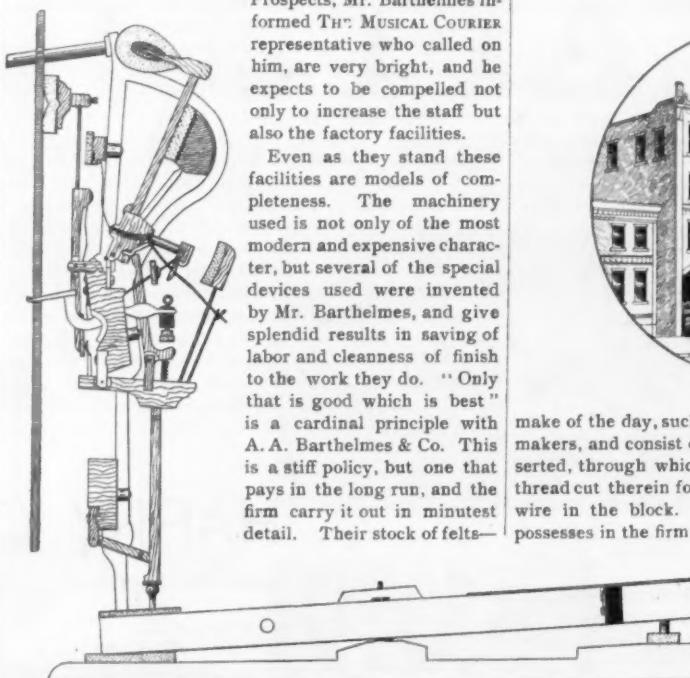
Eagen. Both men are eminently practical, Mr. Barthelmes having from boyhood worked in New York at the piano business in all its branches; in fact, he ran the entire gamut, and can make and has made pianos from start to finish. His partner, Mr. Eagen, has also since early youth been practically and prominently engaged in piano making, and though not actively working with Mr. Barthelmes—being a silent partner—his experience, advice and clear judgment have been potent factors in the upbuilding of the firm.

The business from small beginnings in 1887 has grown remarkably, and the extensive premises occupied have frequently required enlargement.

At present the force of employés is 65, these including some specially skilled mechanics engaged from abroad.

Prospects, Mr. Barthelmes informed THE MUSICAL COURIER representative who called on him, are very bright, and he expects to be compelled not only to increase the staff but also the factory facilities.

Even as they stand these facilities are models of completeness. The machinery used is not only of the most modern and expensive character, but several of the special devices used were invented by Mr. Barthelmes, and give splendid results in saving of labor and cleanliness of finish to the work they do. "Only that is good which is best" is a cardinal principle with A. A. Barthelmes & Co. This is a stiff policy, but one that pays in the long run, and the firm carry it out in minutest detail. Their stock of felts—



imported from standard German, English and American factories—their lumber and other materials and the perfect finish of their work, all bear the impress of the golden rule under which their business is conducted.

The results are manifested in the fact that the Barthelmes actions are used by virtually all the best piano factories in Canada.

While the foregoing is of interest as indicating the high character of the firm, what we desire to more particularly draw the attention of THE MUSICAL COURIER readers to is a new and significantly remarkable feature in action mak-

In the Barthelmes action the jack first strikes the knuckle, as in ordinary actions, and immediately follows with a blow on a "reserve" knuckle (which constitutes the patent), this secures infallible response to the most rapid and delicate fingering, not only without loss of power, but as a matter of fact, increasing the force of the blow. The demonstration is as simple as the practical results are obvious. But perhaps the most convincing testimony in its favor is that A. A. Barthelmes & Co., since their introduction of this invention, find that their customers simply insist upon all their actions possessing it.

The different styles of actions manufactured by this firm embrace all other modern improvements, such as the continuous brass flange, which they make with machines of their own invention. Their damper blocks are the standard



make of the day, such as are used by other first-class action makers, and consist of a round block with a brass tube inserted, through which the damper wire passes, and has a thread cut therein for the screw which fastens the damper wire in the block. This sketch indicates that Toronto possesses in the firm of A. A. Barthelmes & Co., a supply house of the first importance, one which by the superiority of its wares and its dignified methods of business commands respect.

PATENTS RECENTLY GRANTED.

No. 527,658. Music Leaf Turner.—Cyril P. Brown, Spring Lake, Mich.

No. 527,673. Musical Instrument.—Evaristo Enriques, San Juan Bautista, Tabasco, Mex. Patented in Mexico, July 11, 1893. No. 468.

No. 527,583. Piano.—Martin H. McChesney and Joseph G. Kunze, Chicago, Ill., assignor to George P. Bent, same place.

No. 527,485. Piano Action.—Torquato T. Fischer, New York, N. Y., assignor to J. and C. Fischer, same place.

No. 527,399. Piano Action.—Luther A. Barber, Groton, N. Y.

No. 527,048. Piano Action.—Ulysses G. Clark and Carlos Morgan, Chicago, Ill.

No. 527,006. Combined Music Holder and Stand.—John Wunder, Dubuque, Iowa.

No. 527,399. Musical Instrument.—James Dodd, Boston, Mass.



BETTER, much better, was the general expression along Chestnut street this past week, and pertained to the condition of trade. This conviction seems to be universal, from P. J. Cunningham at one end of the row to Blasius & Sons at the other.

As one party said: "Now don't go to reporting me as stating that a boom has struck Philadelphia, and that we are working nights and Sundays to get the goods out. We can take care of a good deal more business than is coming our way even now, but there is so much of an improvement that we actually feel hilarious over the prospects."

There is quite a noticeable difference in the quality of goods sold and the conditions of the sale. The general tendency is for the medium grade instruments for a liberal payment down and the balance in short time, and the requirements are that the goods must be sold very close. People are buying sharp and are getting good bargains. The warerooms never looked in more complete or beautiful shape. It is certainly surprising the advancement which has been made in the designs and finish of cases during the past two years, and this change is doubly apparent in looking about a wareroom in which is represented some of the—what can truthfully be termed slow going manufactures. You can pick out their cases without the aid of a name on the fall board. They are not up to date and they can just mark the fact down that their goods are against the wall and are not being sold, and through no fault of the salesman or interest of the dealer.

What difference does it make how much a salesman talks the tone qualities, durability, and generally excellent reputation of an instrument which is inclosed in a shabby case and which is surrounded on all sides by elegantly finished modern style pianos equally as desirable from the standpoint of reputation? These manufacturers with their ancient case work are complaining that business is yet very slow. There is a reason for it, and if they will take the trouble to examine the work of some the enterprising makers it will not be necessary to look for further cause of idleness in their factories. They must bear in mind that the eye is an important factor in the selecting of an instrument and that the great majority of purchasers appreciate a beautiful piece of cabinet work and only a minor portion have the slightest conception of tone quality.

#### N. Stetson & Co.

Mr. J. W. Woodford has returned to his post as manager of N. Stetson & Co., entirely relieved of the hay fever, from which he is a periodical sufferer. Mr. "Ben" Owen has also arrived home from Europe. Both gentlemen enjoyed their well merited outings and return with vim to enter into the fall trade, which is showing itself so well in Philadelphia. A great many Steinway pianos are being sold from this house, and that department of the business is in an eminently satisfactory condition. Their Regina music box trade is splendid. These instruments were a taker from the start.

#### Wm. G. Fischer.

The interest taken in musical societies in and around Philadelphia by both Mr. W. G. Fischer and his son is bearing fruit in the form of piano sales. Both of these gentlemen are very active in all music societies, taking interest in them not only for their pleasure, but from a business standpoint. This work is resulting well for Decker Brothers and Mason & Hamlin pianos, which are being placed and sold not only to musical societies, but to individual members of those societies. The Wilmington agent of Mr. Fischer is doing a splendid business, as also their other connections in Lancaster, &c. Mr. Fischer, the younger, takes periodical trips up and down the road with good results.

\* \* \*

The most important features of the Chestnut street trade during the past week were: The suing of George E. Dearborn for \$10,000 damages for false imprisonment;

The placing of the Gildeemeester & Kroeger pianos with Geo. R. Fleming & Co.;

The Hupfeld, Leipsic, Germany, Automaton piano attachment at Blasius' ;

The Geo. P. Bent, Chicago, pianos with orchestral attachment at James Bellak's Sons;

The great search light advertising medium in which Mr. James G. Ramsdell is taking a flyer.

The "Saturday Inquirer," Philadelphia, of October 20, has the following account of George E. Dearborn's suit:

A suit for \$10,000 damages is to be instituted to-day by attorney W. W. Ker on behalf of Dr. Gustave P. Gehring, of 688 Franklin street,

against George E. Dearborn, 1506 Chestnut street, because of plaintiff's arrest on a capias issued some days ago. The trouble grows out of a piano deal in which Gehring bought the instrument from John Clements, giving for it some building lots at Egg Harbor, N. J. Clements, it is alleged, had obtained it from another party, who had purchased it from Dearborn on the instalment plan.

The last named issued a writ of replevin to recover the piano, but failed to find it. Clements telling him he had sold it to Gehring. The latter, who is engaged in buying and selling real estate, refused to give it up, and told Dearborn, he claims, that he was a freeholder, owning the property he lived in, as well as one on North Twelfth street, thus endeavoring to prevent the carrying out of a threat to arrest him. Then the piano dealer made affidavit charging Gehring with having had possession of the instrument and having sold it, converting the proceeds to his own use, when he knew it belonged to Dearborn.

A capias was issued from Common Pleas Court No. 3, with bail fixed at \$500, and Gehring was taken into custody. He deposited the amount of money wanted as security in cash with the sheriff until the following day, when bail was entered. He next consulted his counsel, Captain Ker, and yesterday appeared before Judges Finletter and Gordon with evidence that he was a freeholder, asking that he be discharged, and that the costs be imposed upon Dearborn for having issued a capias against a freeholder. This the court granted, and the suit to-day will be brought by Dr. Gehring on the ground of malicious prosecution and injury to his reputation.

Regarding the above Mr. Dearborn said that John Clements purchased a Ludwig piano of them, paying \$10 down and agreeing to pay \$10 monthly till paid; the instrument secured on lease. The payments continued for six months and suddenly stopped. Upon investigation it was discovered that Clements had traded the piano to Dr. Gustave P. Gehring for real estate. Mr. Dearborn attempted to either get the piano back or payment for it, but no satisfaction beyond a small money compromise could be effected, and that Mr. Dearborn would not consider for a moment, so the doctor was arrested as stated.

The lease upon which Dearborn & Co. claim a hold upon the piano contains the usual removal clause, which in this case was violated, and is sufficient grounds, they think, for criminal action. Proceedings will be instituted at once in case the piano is not surrendered, affording another opportunity for testing the legal strength of the piano leases as at present executed. Mr. Dearborn is a veteran in handling cases of the above nature, and expresses no anxiety over the outcome of the suit against him or the final recovery of the piano. As everyone knows, he is a stubborn fighter, and the trade is watching the matter with keen interest.

#### Gildeemeester & Kroeger in Philadelphia.

It has been known for some time that arrangements were pending whereby this valuable agency would be placed upon Chestnut street. The right opening did not seem to come until Geo. Fleming, of Geo. R. Fleming & Co., one of the cleverest piano men on the street, and an excellent judge of an instrument, looked into its merits and took the agency. The fact that Godowsky had accepted a position in the Broad Street Conservatory, of Philadelphia, and would give recitals during the winter, using exclusively the Gildeemeester & Kroeger piano, probably had an influence in deciding Mr. Fleming to take it. Aside from this, however, the move can hardly be looked upon otherwise than a good one for all parties interested.

Several fine instruments have already been shipped and are on exhibition in the warerooms, including a grand. Musicians who have examined them express most favorable opinions regarding their qualities.

Fleming & Co. are carrying a large line of instruments of well established, reliable makes, including the Schomer, Briggs, Behr Brothers, Newby & Evans and others.

Mr. Dodridge has taken a position as salesmen with Geo. R. Fleming & Co. He has ability, and makes an effective coadjutor.

Mr. Dion Wooley, who has had an office position with Fleming & Co. for some time, has severed his connection with that house, and is devoting his energies to corresponding for a metropolitan trade journal and attending to the advertising of several of the Chestnut street firms. Mr. Wooley is competent in either vocation.

#### Hupfeld Automaton Piano Attachment.

Mr. Ludwig Hupfeld, of Leipsic, Germany, has given the exclusive agency for this country (Pittsburg excepted), Canada and Mexico for his automatic piano attachment to Blasius & Sons. One of the attachments is on exhibition at the corner store and is attracting crowds, who stop to listen to the music. The electric motor didn't work very well for a couple of days. On Friday the movement was so slow that Sousa's marches had the tempo of a long meter doxology, so on Saturday the motor was changed, but with an opposite effect, and the thing tore through the "Poet and Peasant" overture with the speed of a Nancy Hanks. But the crowd enjoyed it and Farnham said that they had sold six that morning.

The Automaton Piano Company, of New York city, have brought suit against Blasius & Sons to prevent the selling of the Hupfeld attachment in this country, claiming prior patent protection.

Blasius & Sons referred the matter to Mr. Hupfeld, who, they claim, has assured them that their interests will be thoroughly protected and to go ahead and sell. This Blasius & Sons intend doing, pending further legal proceedings.

The case is one that cannot be decided out of court, and speculation as to the rights of either party would be futile.

Both the claims of the Automaton Piano Company and Hupfeld have been presented to the trade in this paper in the past, and the ultimate result of the present litigation will be the only effectual settlement.

\* \* \*

Mr. George P. Bent, of Chicago, maker of the "Crown" pianos and organs, accompanied by Mr. M. H. Mcchesney, arrived in Philadelphia on Friday morning, registering at the Hotel Lafayette. Mr. Bent came from Baltimore for the purpose of exhibiting his latest novelty, the "orchestral attachment and practice clavier," which is placed on the best styles of Crown pianos. The exhibition of this novel attachment attracted much attention, most all of the piano men on Chestnut street viewing it. Mr. Florence Heppen and Mr. William J. Street, of C. J. Heppen & Son, viewed the attachment with delight, so did George R. Fleming, so did William G. Fischer, so did James G. Ramsdell, as also did the members of the firm of James Bellak's Sons.

Dr. Hugh A. Clarke, who was one of the judges of pianos and organs at the World's Fair, expressed great satisfaction with the piano and wrote a letter expressing his delight. That letter is reproduced in this issue of THE MUSICAL COURIER. Mr. Bent closed with James Bellak's Sons for Philadelphia, and the members of this house are determined to push the piano with this attachment.

James Bellak's Sons are among the most conservative dealers on the street, and their recommendation of the Crown piano, with its novel attachment, will insure the sale of many of them.

#### Ramsdell's Flyer.

Mr. James G. Ramsdell is an extensive advertiser, as the daily papers will attest. His "dear public" is about as well known as any display line that appears, and the beauty of Mr. Ramsdell's advertising is that he says something and his ads. are read. He has taken a departure or flyer, as he puts it, and now his name appears on the clouds, on tall buildings, church steeples, &c., as thrown from a powerful search light—the one that was used at the World's Fair, we believe.

The scheme is a novel one for Philadelphians, who crowd the streets at night to witness the many beautiful pictures and advertisements.

"Business with me during the week has been excellent," said Mr. Ramsdell. "It looks very much as though our fall trade was going to be about up to standard. The Webers are moving and I like to sell them."

Two very handsome Malcolm Love pianos, of Waterloo, N. Y., were seen in the Ramsdell wareroom. One particularly was a beauty; the panels were in marquetry work. They like the goods. The Shaw continues to be as popular as ever.

\* \* \*

About the first of January one of the piano houses at present some distance from Piano Row will take up quarters between Eleventh and Twelfth streets on Chestnut, and simply get into the swim. The firm is a hustling one, and will get a liberal slice of the business.

\* \* \*

It was said of F. A. North & Co. that for the past two weeks they had done a bigger retail business than any house in the street. This statement was made by a competitor, and, although North & Co. would not of course confirm such a report, they did say that they were doing very well. "We attribute it to the very extensive local advertising which we have been doing. We have had some good bargains in second-hand squares, also uprights, which we have taken pains to make known to the public. We have also made a considerable stir over our Lester piano, and it has all counted. The Symphony is selling splendidly, and high priced ones at that."

"We can report favorably on the wholesale business of the Lester pianos. Our Mr. Hiram C. Pressey starts on the road for us in about a week, going through Pennsylvania and New York States. We are prepared to furnish as modern and handsomely finished a piano as there is in the market, and at a price which will compete with anything made—quality considered. That new style, which we showed a cut of in your European edition, is creating quite a deal of comment among the trade."

Mr. D. Edgar Kearn, who represents F. A. North & Co. in Maryland and the South, was in Philadelphia on Friday last placing orders for recent sales. Mr. Kearn is an enterprising salesman and is doing well in his territory.

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Mr. E. C. Ricksecker, of Bethlehem, Pa., was in Philadelphia last week. Mr. Ricksecker is a Sohmer agent of long standing.

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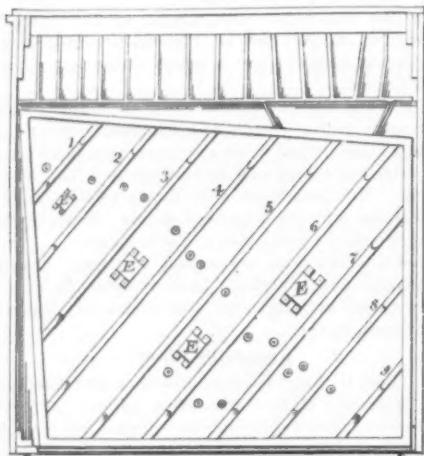
"How about that new factory that you have been going to build for the past six months?" was asked Mr. P. J. Cunningham, of the Cunningham Piano Company. "Don't you get uneasy," said Mr. Cunningham; "we will show you something one of these days. In the meantime, what do you think of this Cunningham piano which has been out two years, and which the hard times brought back to us? Do you want anything better than that?" The instrument looked as though it had seen some service, and was remarkably well in tune, and the quality of tone was also

## THE MUSICAL COURIER.

but slightly impaired, showing that the instrument was made of the material which stands wear, and by mechanics. This is true of the Cunningham piano. They are attaining a reputation among the people of Philadelphia, which means for the future a larger manufacturing business if no other outside trade is secured. But with additional factory facilities, which are surely coming in the very near future, a wholesale business can be worked up. That is the purpose of the firm. A few excellent agencies have already been made, and more will come, for the piano is proving a valuable instrument.

\* \* \*

TOP.



Rear View of the Piano's Sounding Board.

The above shows the position of the Vibraphone on the back of a sounding board. We have shown in a previous issue a cut of the Vibraphone. This simple invention is owned by C. J. Heppe & Son, and is applied to each piano sold by them. It increases and improves the tone.

The Thompson street Philadelphia store of C. J. Heppe & Son is under the management of R. F. Lehman, assisted by Frank L. Ford. This business has developed during the supervision of Mr. Lehman—about six years—into a very important branch.

The same line exactly is carried at this store as at the Chestnut street place, including the Steck and all others. "The Steck is having the call this week," said Mr. Florence Heppe, "some very excellent sales having been made and prospects good for more."

\* \* \*

Mr. Harry Coleman, manufacturer of the Missenhardt Excelsior band instruments and publisher of band music, met with a serious accident some days ago. He was riding on the rear end of a trolley car, on which was a crowd. The mass of people was so dense that Mr. Coleman was forced off while the car was in rapid motion. Mr. Coleman landed on his head, which was considerably bruised, as was also different portions of his body and limbs. He was picked up insensible and conveyed to his home. A careful examination showed that no bones were broken and with the exception of some severe bruises he was all right. After

about a week Mr. Coleman was enabled to get out and has now resumed the care of his business.

\* \* \*

Mr. S. S. Stewart, manufacturer of the S. S. Stewart banjo, has made a ten strike. Last week John Wanamaker put instruments of the Stewart manufacture in his large department store. The representation of these instruments is in every way satisfactory to Mr. Stewart, as Mr. Wanamaker has placed them in a prominent case near one of the main entrances to his store. Here a beautiful display of banjos is presented to the view of every person entering this main entrance. All this shows enterprise on Mr. Stewart's part, and appreciation on the part of the buyers of Wanamaker's.

M R. HENRY WEGMAN has undergone an operation, performed by Doctor Curtis on Tuesday at 1 o'clock. The result could not be obtained before going to press.



M R. JAMES E. HEALY, of Lyon & Healy, returned from Europe on Monday evening, coming over on the Kaiser Wilhelm. He was met in New York by his father, Mr. P. J. Healy. On Tuesday evening Mr. P. J. Healy left for Boston and will visit Philadelphia and Baltimore before returning to Chicago. Mr. James E. Healy is looking well and reports an enjoyable trip over.



WE regret to learn just as we go to press that Mr. Felix Kraemer, the popular traveling representative of Kranich & Bach, is lying very sick in bed in the German Hospital in this city. Mr. Kraemer was compelled to return home from Atlanta on account of severe trouble with his stomach. A complete diagnosis of his case has not yet been given out, and it is now too late for us to investigate it for this week's issue.

## H. P. Ecker's Defense.

THE affidavit of defense filed to-day by H. P. Ecker to the suit of Mrs. Elizabeth Hauch denies that he owes the plaintiff \$9,301.28, and further claims that he never owed the plaintiff more than \$6,400. He claims that he is entitled to \$7,671.52 in credit, and that a balance is in his favor for \$3,735.52. He claims the plaintiff has security in the shape of \$4,000 worth of land, and that he was to make payments in such sums as would be convenient for him under an agreement made in 1890. He further claims that plaintiff promised in writing to give four months' notice and that therefore the suit is prematurely brought.—Pittsburg, Pa., "Leader."

## Two Important Incorporations.

MASON &amp; HAMLIN COMPANY.

ON October 20 the Secretary of State of the State of New York issued papers certifying to the incorporation of the Mason & Hamlin Company to manufacture and sell pianos and organs and all kinds of musical instruments and musical merchandise in New York city. Capital, \$5,000. Directors—Edward P. Mason, of Boston; James Holyer and William P. Daniels, of New York city.

CHARLES H. DITSON &amp; CO.

On the same date papers were issued to Charles H. Ditson & Co. to manufacture and sell pianos and organs or all kinds of musical instruments in New York city. Capital, \$5,000. President, John C. Haynes, of Boston; secretary and treasurer, Charles H. Ditson, of New York. These two gentlemen with Mr. Edward S. Cragin constitute the board of directors.

[The news of these two incorporations reached this office too late for us to make any extended note upon them in this issue. It is supposed that in the above cases the action was taken in order to give each concern an official status before the courts and in business circles in this city, as they are both connected with foreign corporations.

In both instances the representatives of THE MUSICAL COURIER were informed that the move was made to cover the most comprehensive deal possible, and it is not likely, at the present moment at any rate, that either of the two concerns will enter into the manufacture of musical instruments.

[Full particulars of above transactions will be found in our next issue.]

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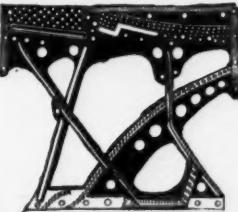
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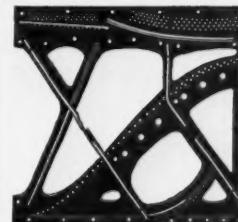
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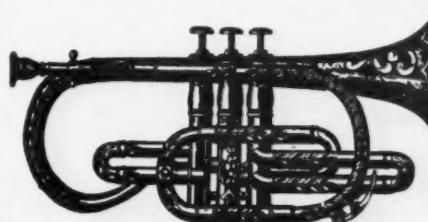
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